The Organist's Quarterly Journal,

of

Original Compositions.

Vol. 1.

ORGAN. 74.

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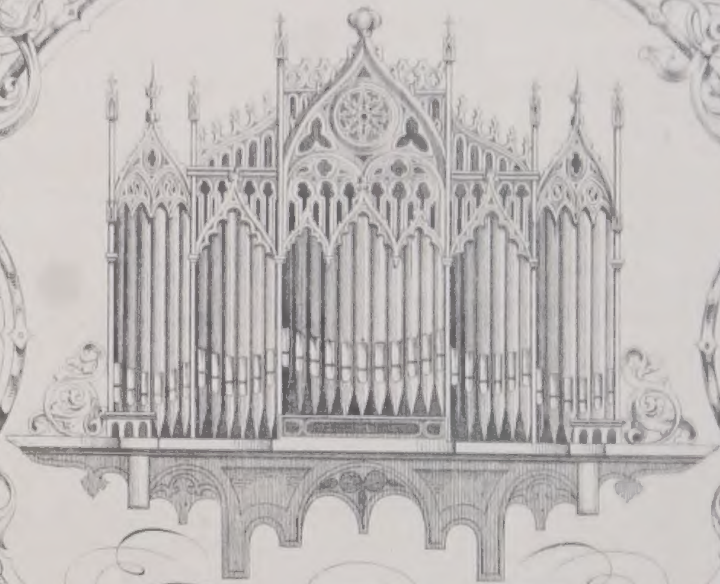
The Organist's Quarterly Journal.

A Collection of Original Compositions



Edited by

Wm SPARK, MUS. DOC

Organist of the Town Hall etc. Leeds.

VOL. I.

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PREFACE.

THE first volume of *The Organiſt's Quarterly Journal* being now completed, I have to offer my beſt thanks to the Subſcribers and Compoſers for the generous and hearty ſupport they have beſtowed upon the work during the firſt two years of its exiſtence.

The promiſes that were made in the firſt proſpectus have, to the extent of my power, been ſcrupulouſly fulfilled; indeed in ſome points they have been exceeded, eſpecially with regard to the number of Pieces that were to be inſerted in each part; I ſtated that there ſhould be four, but no number has contained leſs than five Pieces, and ſome have even had nine.

This First Volume numbers one hundred and ſixty pages, and includes fifty new Organ Works compoſed expreſſly for the *Journal*, chiefly by the moſt experienced living Organiſts and Compoſers. The work has alſo been produced in the beſt ſtyle, the plates having been engraved by the firſt engraver in Europe. The First Volume has eight quarterly parts—has coſt the Subſcribers £1, a fraction leſs than three halfpence per page. On the queſtion of price, therefore, I apprehend that no reaſonable objection can be made; in fact, from perſonal enquiries made in Germany, the land of cheap muſical publications, I can ſafely aſſert that it is, at any rate, the *cheapeſt* Organ Work yet produced in Europe.

With reſpect to the *quality* of the compoſitions, it would ill become me to ſpeak with ſuch confidence; and yet with the conſciouſneſs of having ſpared neither labour nor expenſe in obtaining ſuitable contributions, I may congratulate myſelf upon the fact that the general contents of the Firſt Volume have elicited from the moſt accompliſhed organiſts, muſicians, and critics in Europe and America the higheſt encomiums, coupled with the ſtrongeſt approval of the object of the work and encouragement to further exertions.

Not that the work has been without its opponents. Among our own "free and independent" countrymen it would be novel, nay, almoſt without precedent, to accompliſh any new ſcheme in England, whether in politics, art, literature, or ſcience, no matter how promiſing or perfect, without encountering ſome kind of oppoſition. I can therefore paſs lightly by the very few, who have (quite unſucceſsfully, I believe) attempted to throw a little cold water on my undertaking; and I can only here expreſs my regret that, in matters relating to ſcience and art, we are ſo greatly behind the Germans and the French in that *eſprit de corps*, that national union of purpoſe and intereſts, which helps ſo enormouſly to conſolidate, elevate, and proſper every good and uſeful undertaking.

It would not be poſſible to pleaſe a thouſand, not even a hundred Organiſts of varied taſtes and accompliſhments with any muſical publication whatever. The extremely diverſified character, however, of the pieces introduced will, I truſt, bear teſtimony to my *endeavour* to do that which ſo few ever accompliſh—pleaſe everybody.

That I may continue to receive increaſed ſupport and encouragement for what is, I believe, univerſally admitted to be at leaſt a moſt uſeful publication to all ſuch as "handle the Organ" is my earneſt wiſh; and I beg to aſſure my array of Subſcribers (the liſt of whoſe names is ſo continually changing in ſerials of this kind that it is undeſirable, as ſome wiſh, to print it) that I ſhall continue to employ my higheſt efforts to ſecure for the *Organiſt's Quarterly Journal* the beſt obtainable compoſitions, as well from experienced writers as from thoſe who with leſs fame ſhow by the works ſubmitted to me that they poſſeſs talents which only require encouragement to attain ultimately the higheſt degree of producing excellence.

I have only in concluſion to announce that during a recent viſit to Germany, I made arrangements with nearly all the leading Organiſts there for contributions which will doubtleſs be highly prized by all who can perform, read, or appreciate them. Theſe, in addition to numerous Engliſh, French, and Belgian contributors, will enable me to proceed with my Second Volume, and to merit, I truſt, the opinion paſſed on ſome of the earlier numbers by the *Pall Mall Gazette*, that "the Work deſerves the warm ſupport of thoſe who ſympathize with the object in view."

WILLIAM SPARK.

Leeds, 24th September, 1870.

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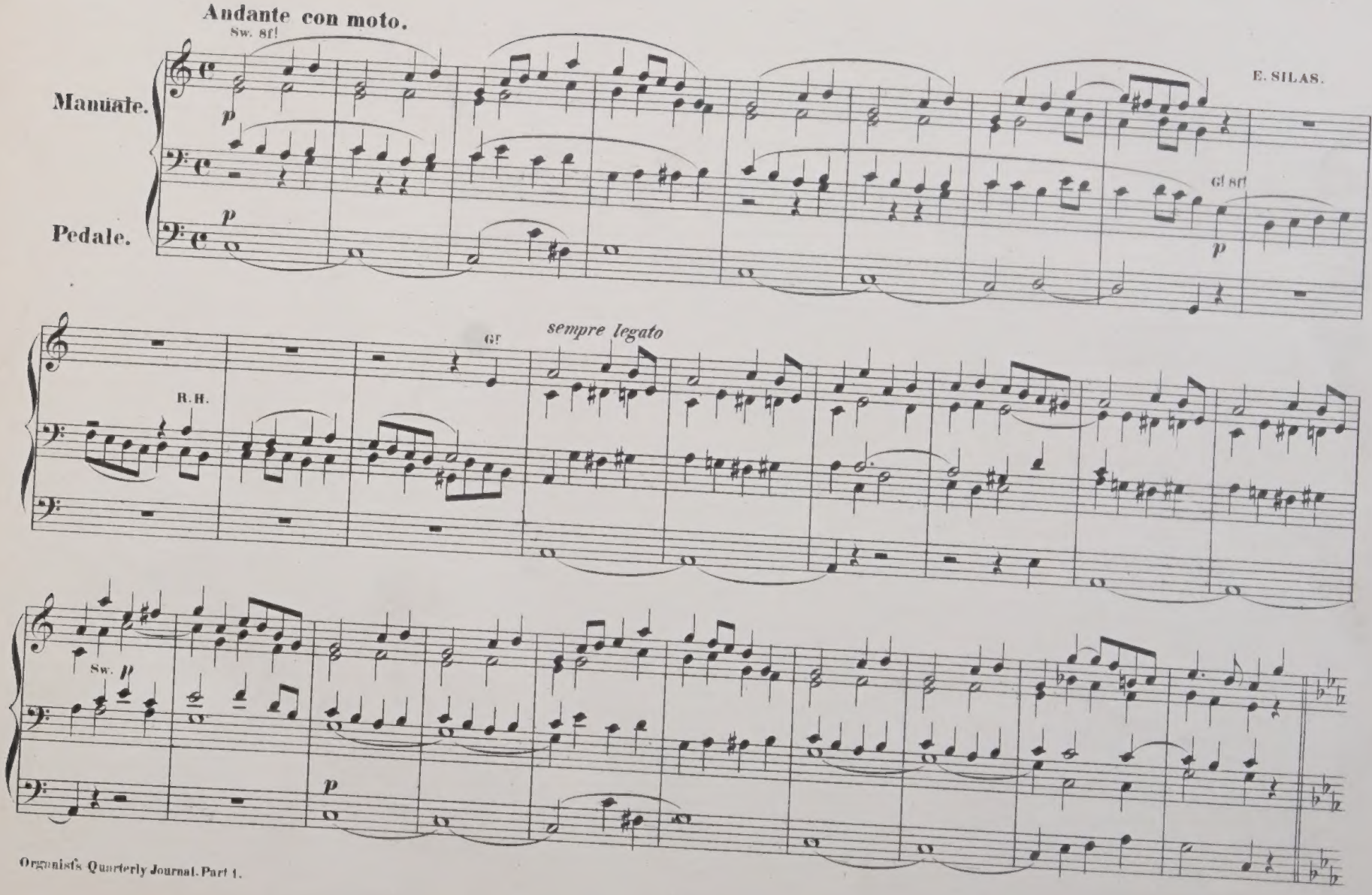
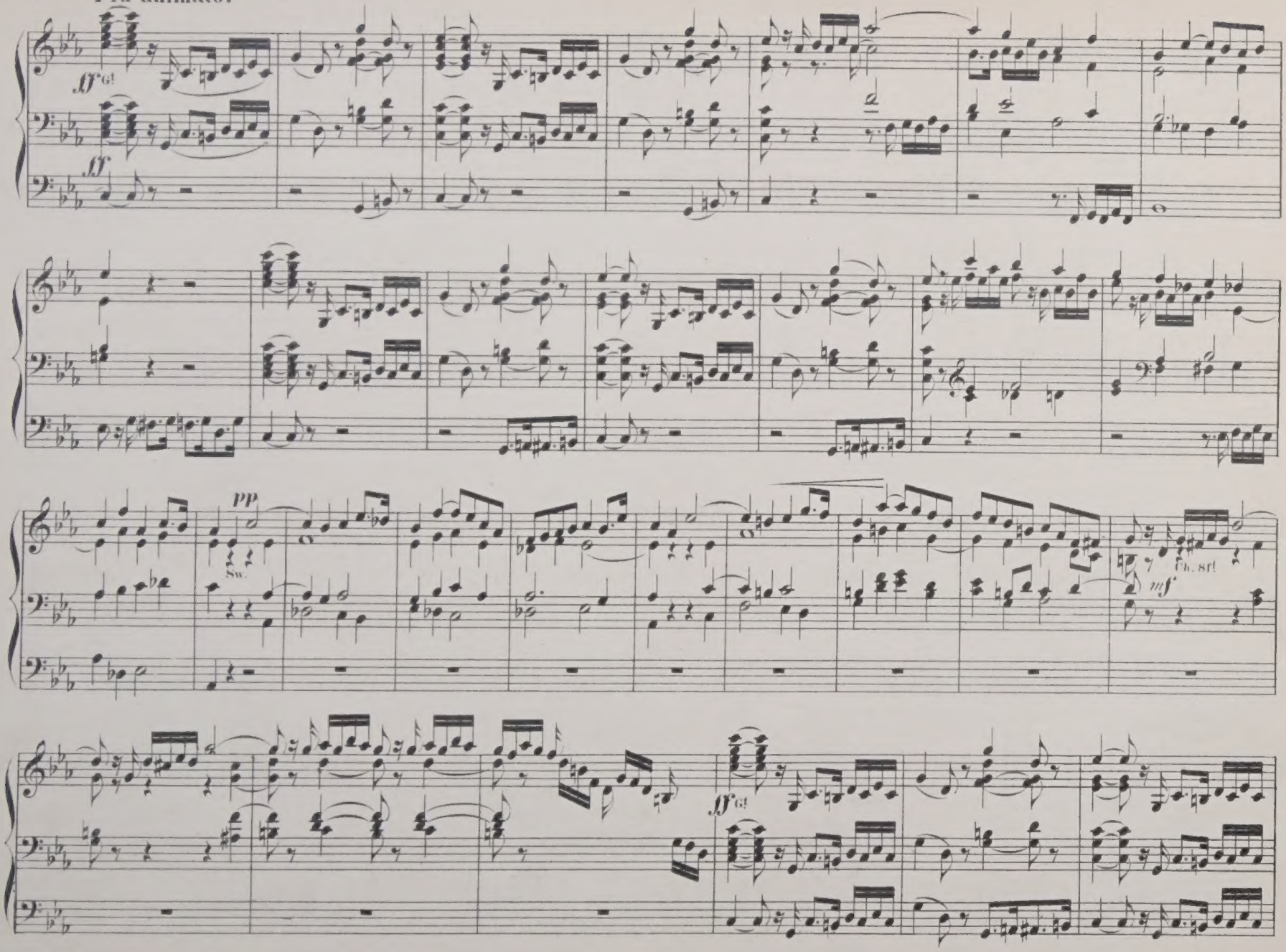
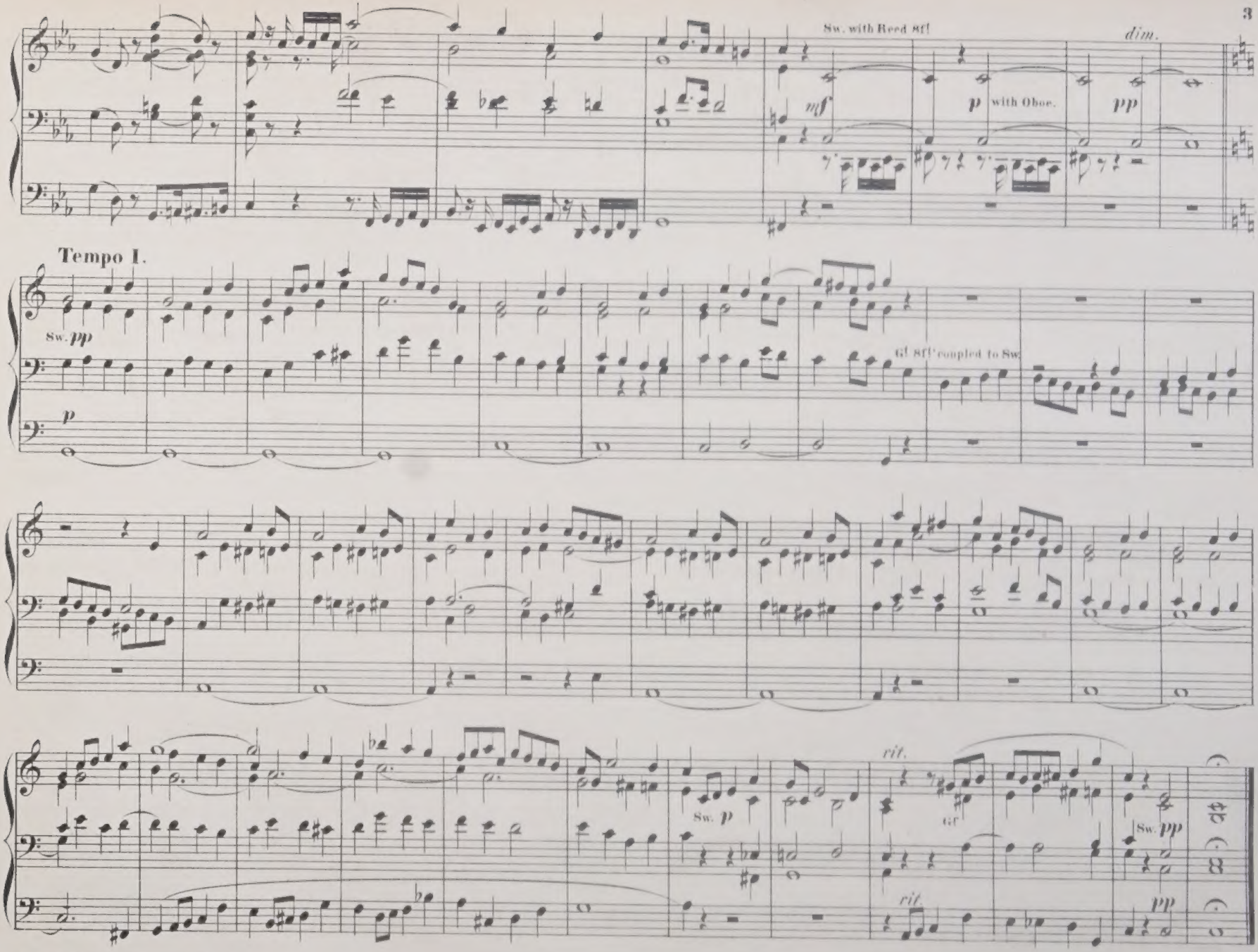
Andante.


Andante con moto.
Sw. 8f!
Manuale.
Pedale.
E. SILAS.
Gt 8f!
sempre legato
Gt
R.H.
Sw.

Più animato.



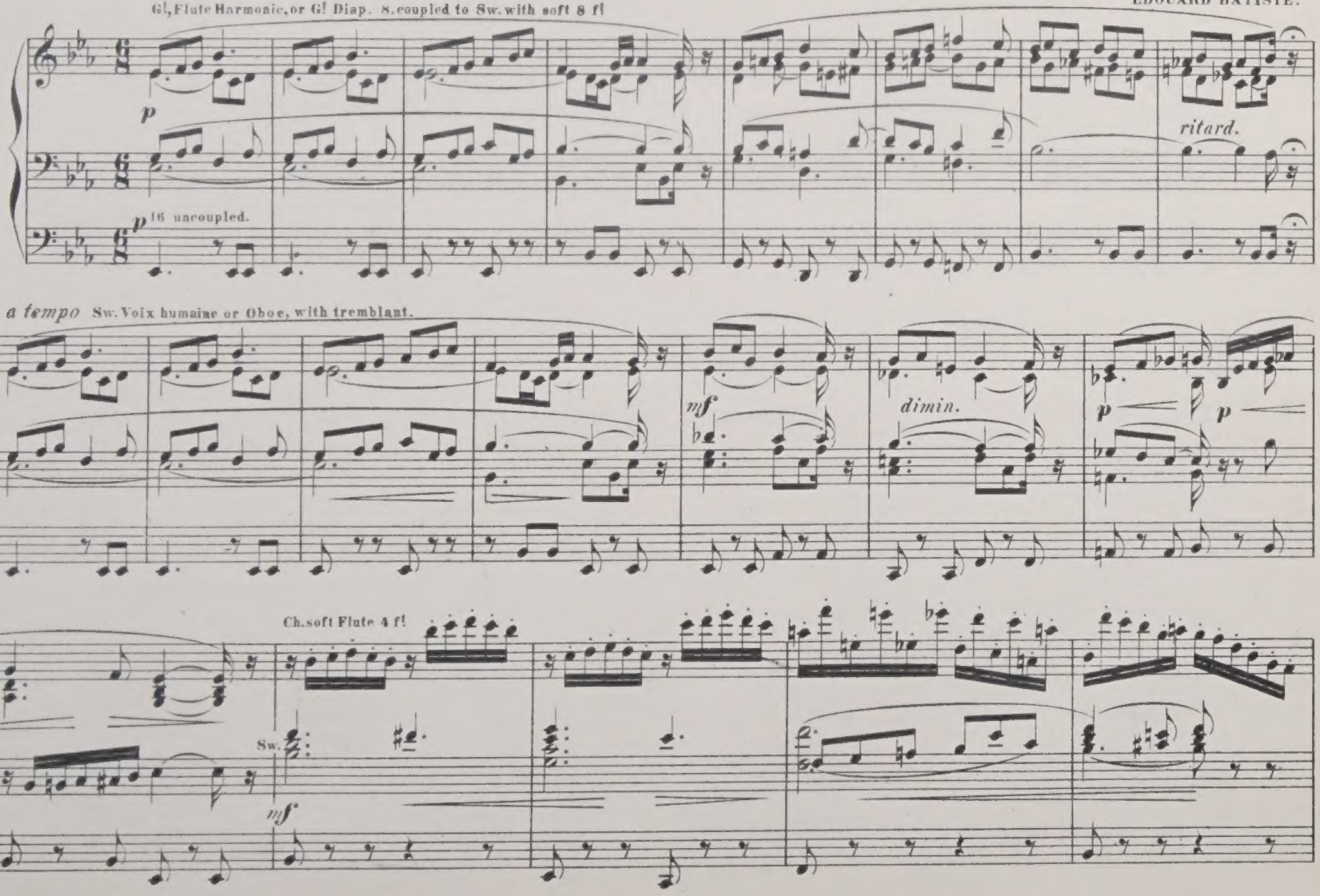

Sw. with Reed 8ff
dim.
mf
p with Oboe.
pp
Tempo I.
Sw. pp
p
G! 8ff coupled to Sw.
rit.
Sw. p
Sw. pp
rit.
pp

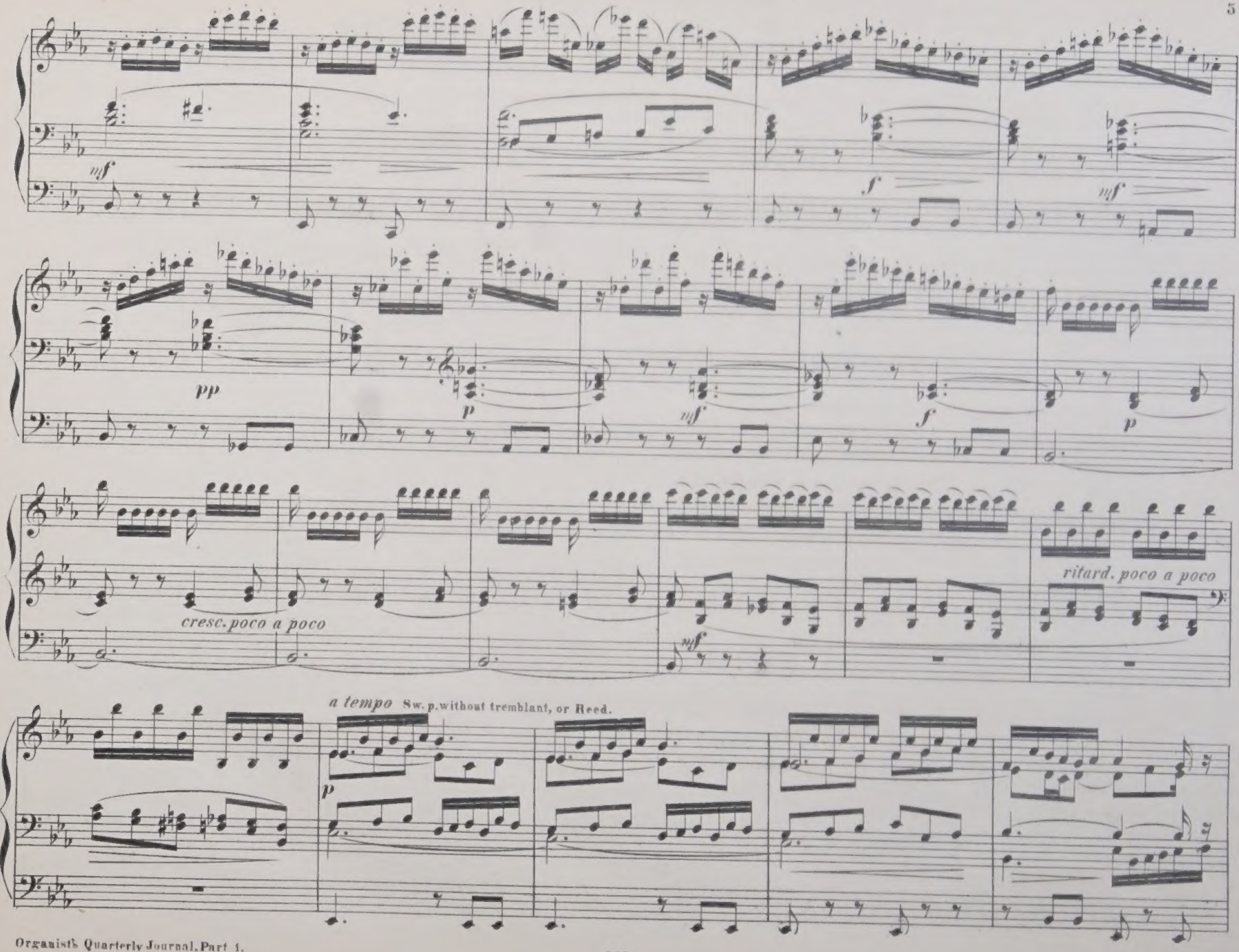
To Dr Spark, Organist of the Town Hall, Leeds.

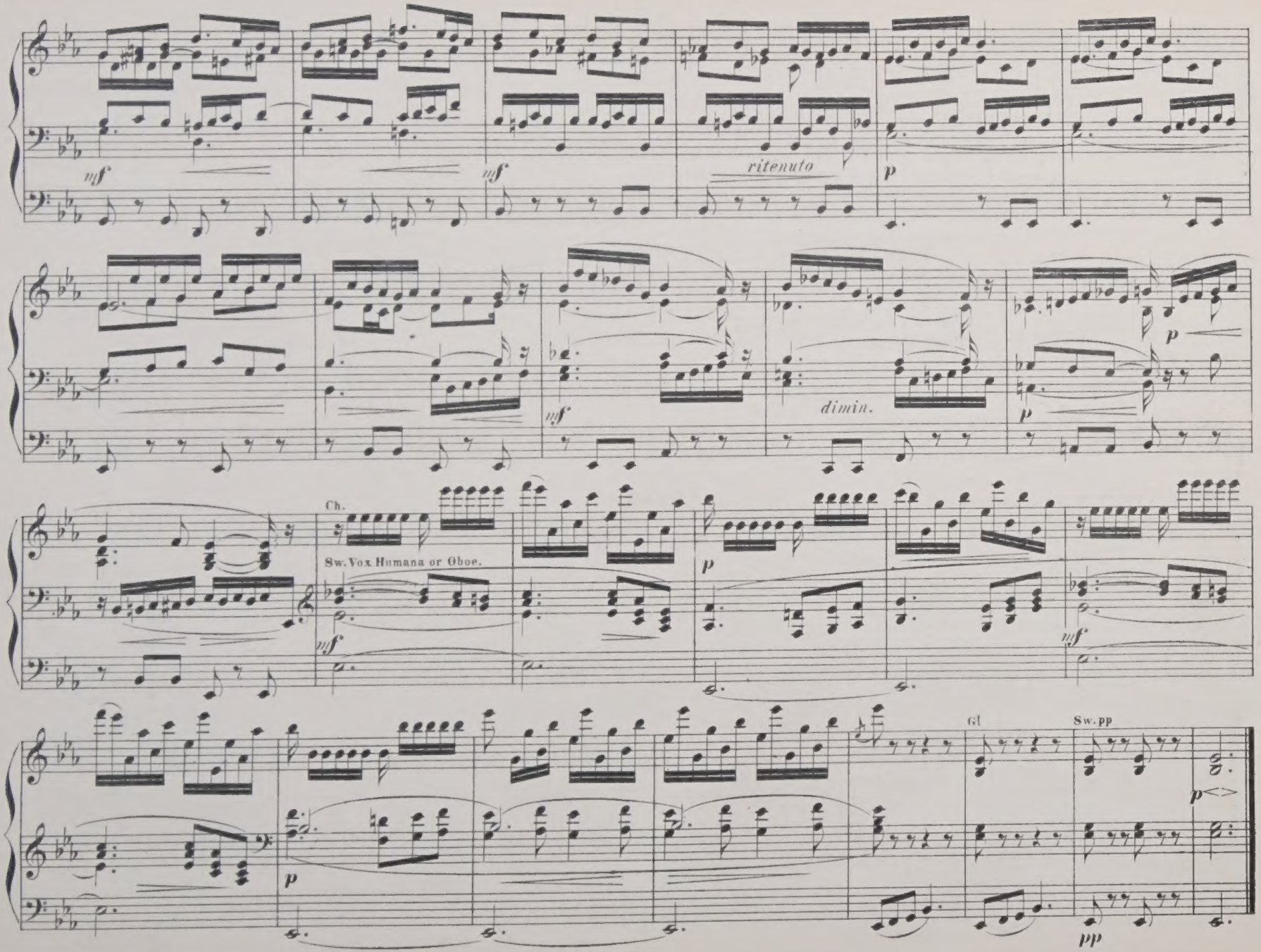
Communion.

Larghetto.

EDOUARD BATISTE.



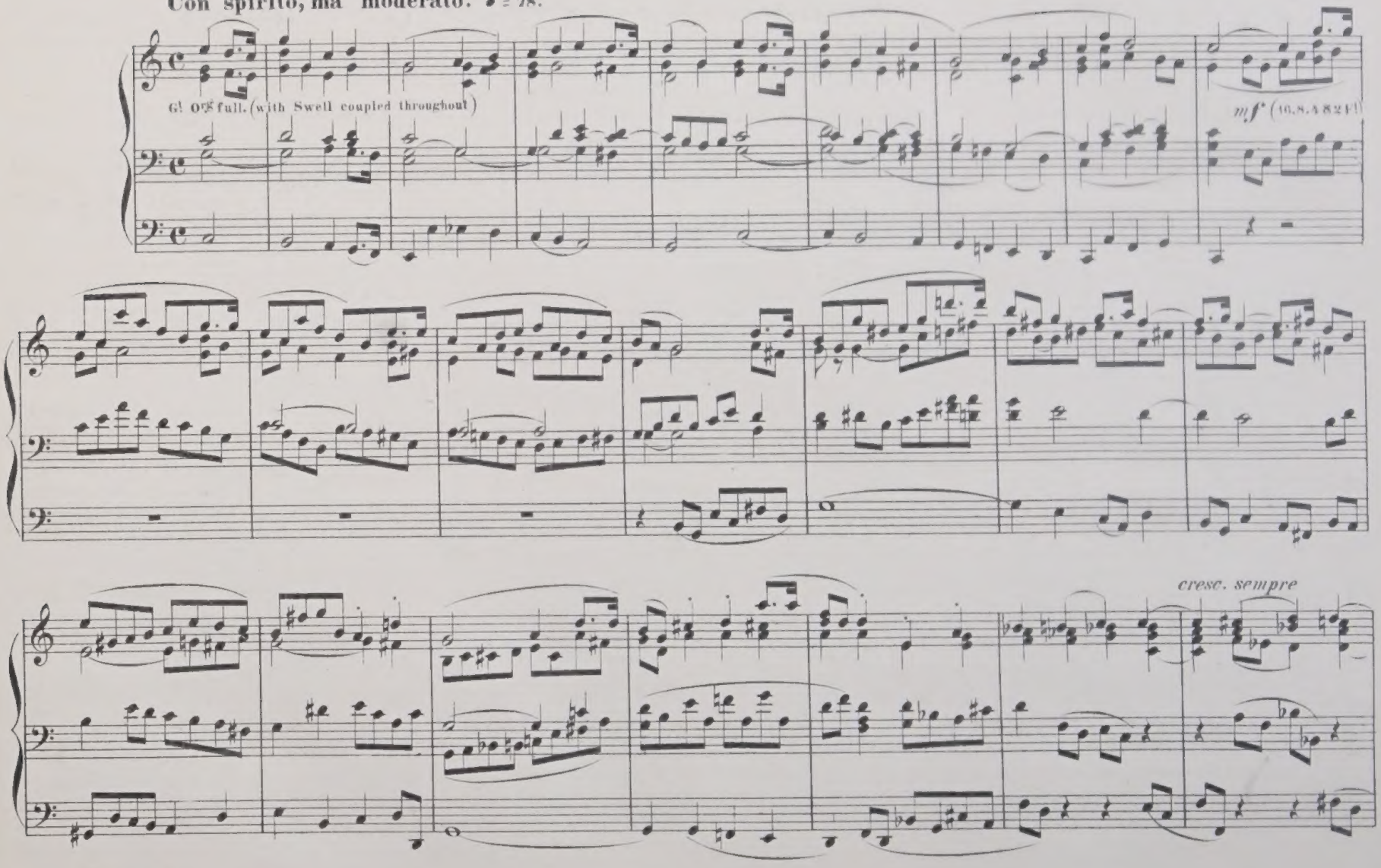

mf
f
mf
pp
p
mf
f
p
cresc. poco a poco
mf
ritard. poco a poco
a tempo Sw. p. without tremblant, or Reed.
p

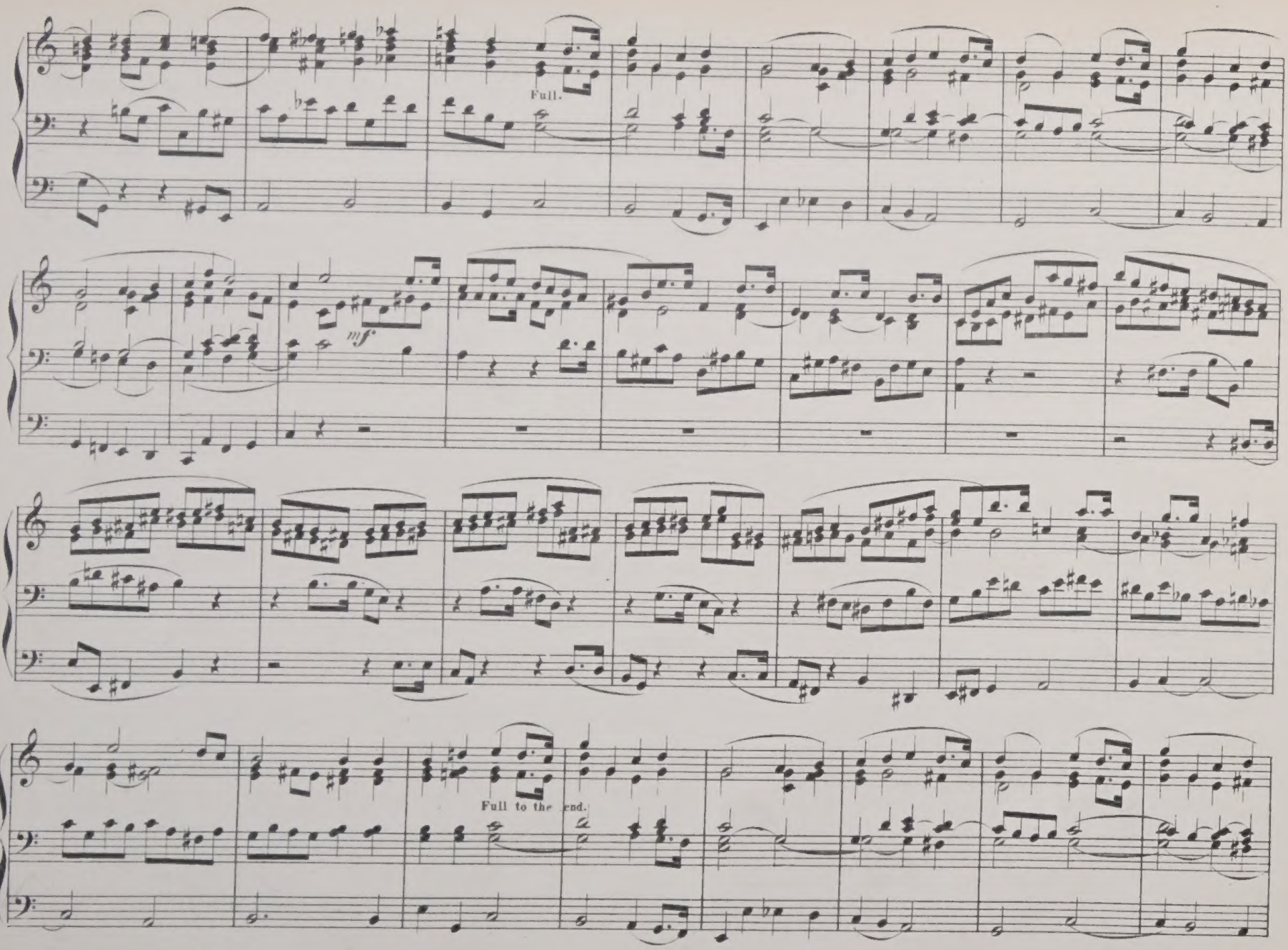

mf
mf
ritenuto
p
p
mf
dimin.
p
Ch.
Sw. Vox Humana or Oboe.
mf
p
mf
p
Gt
Sw. pp
p
pp

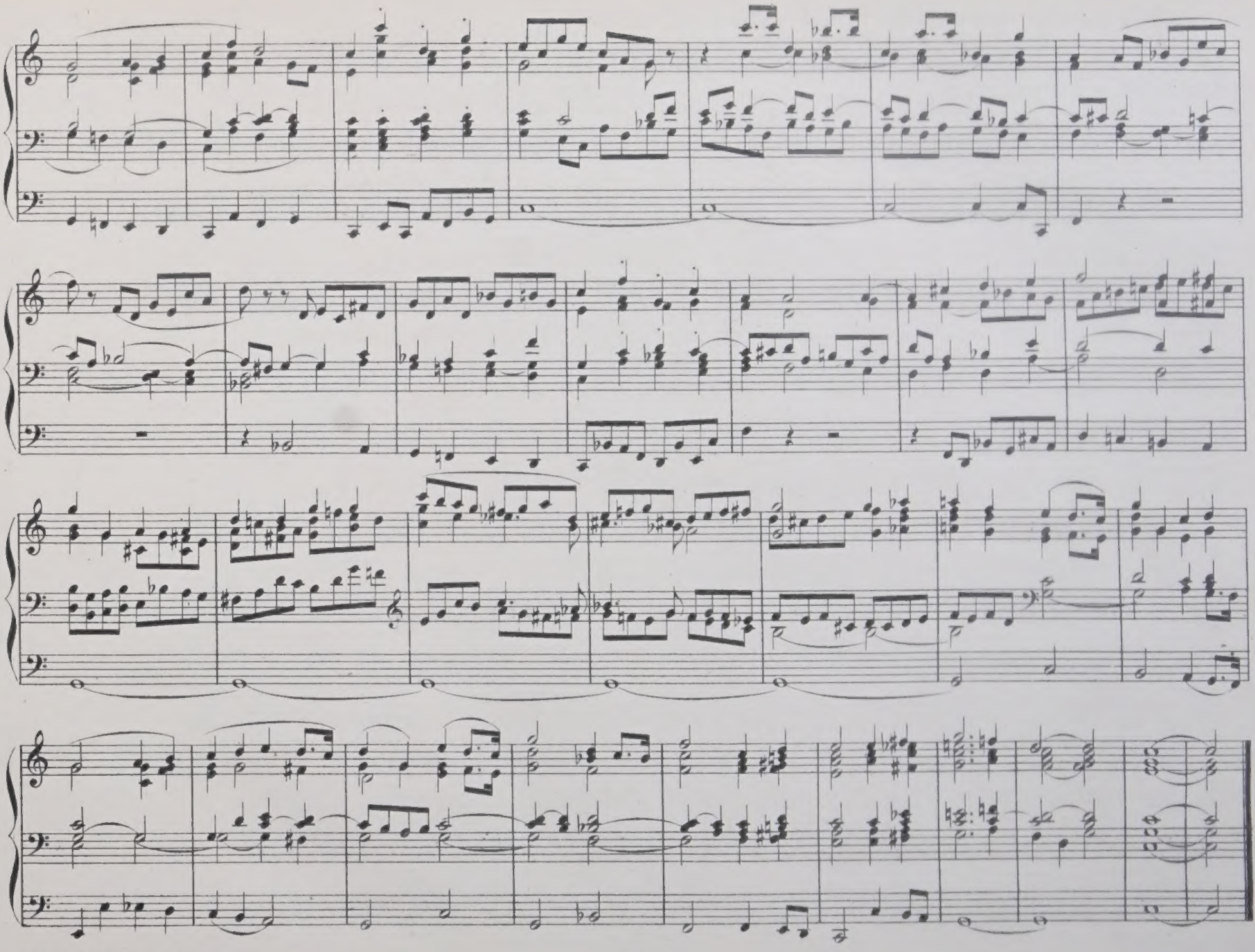
Postlude.

HENRY SMART.

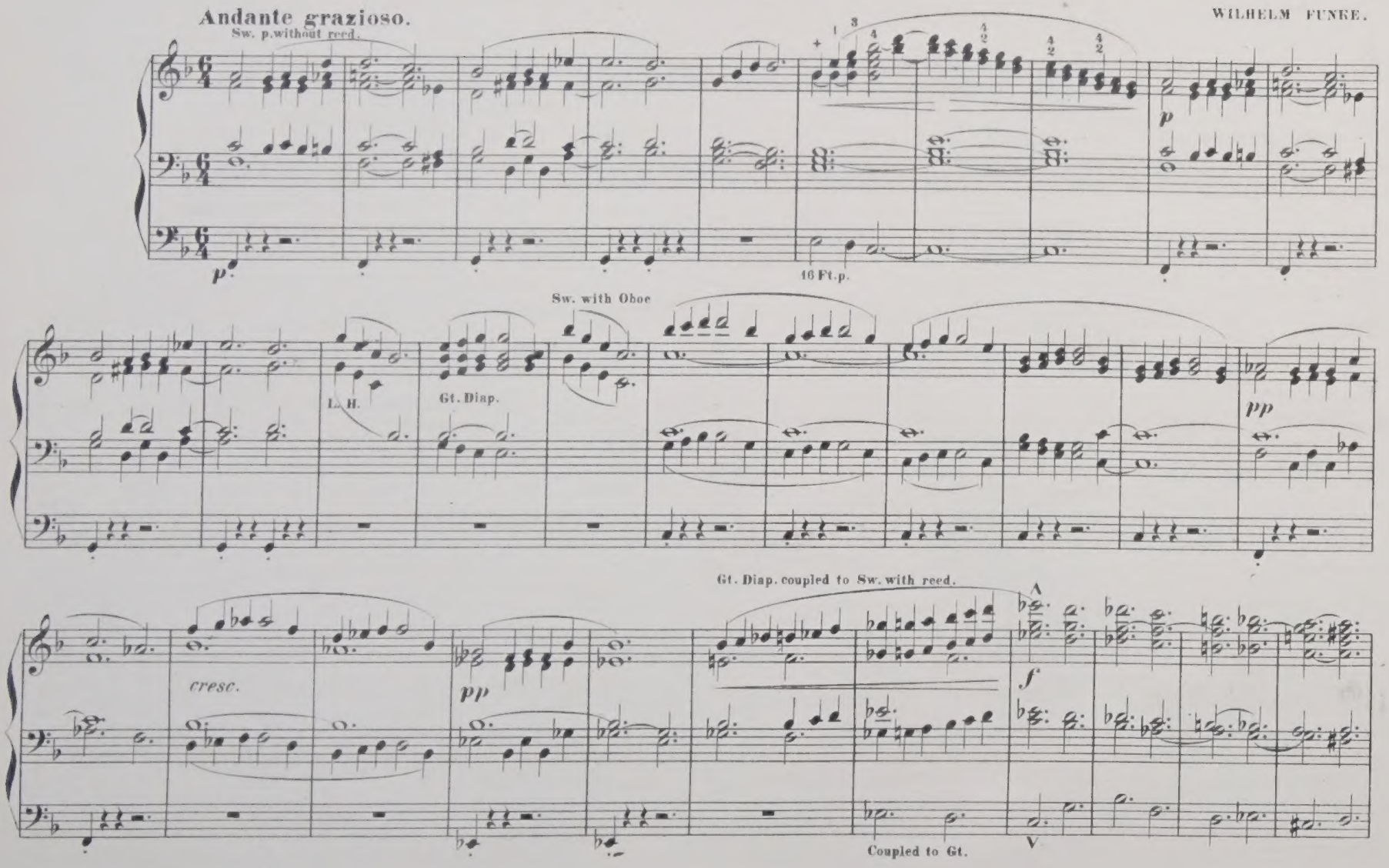
Con spirito, ma moderato. ♩ = 78.

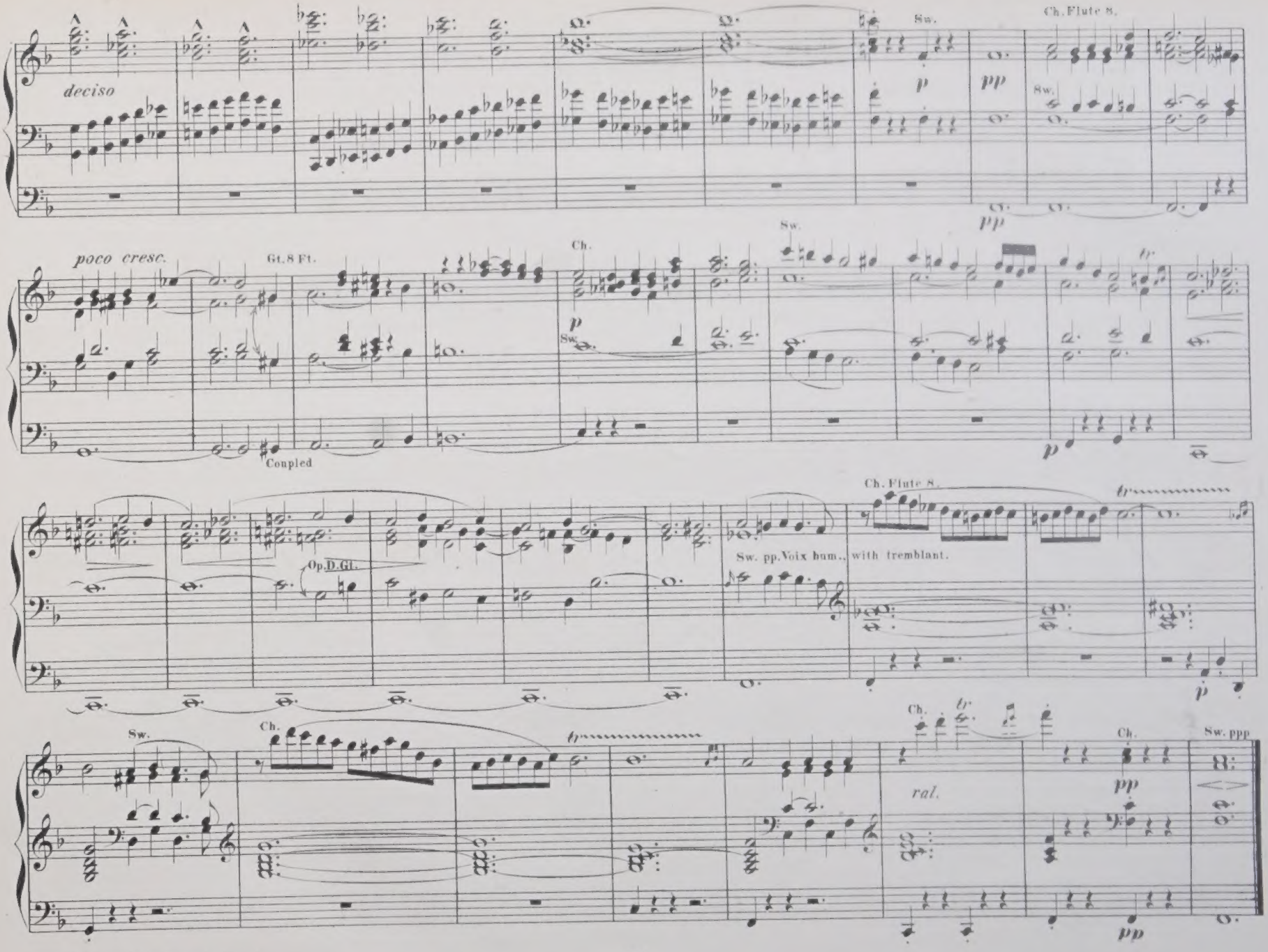



Full.
mf
Full to the end.



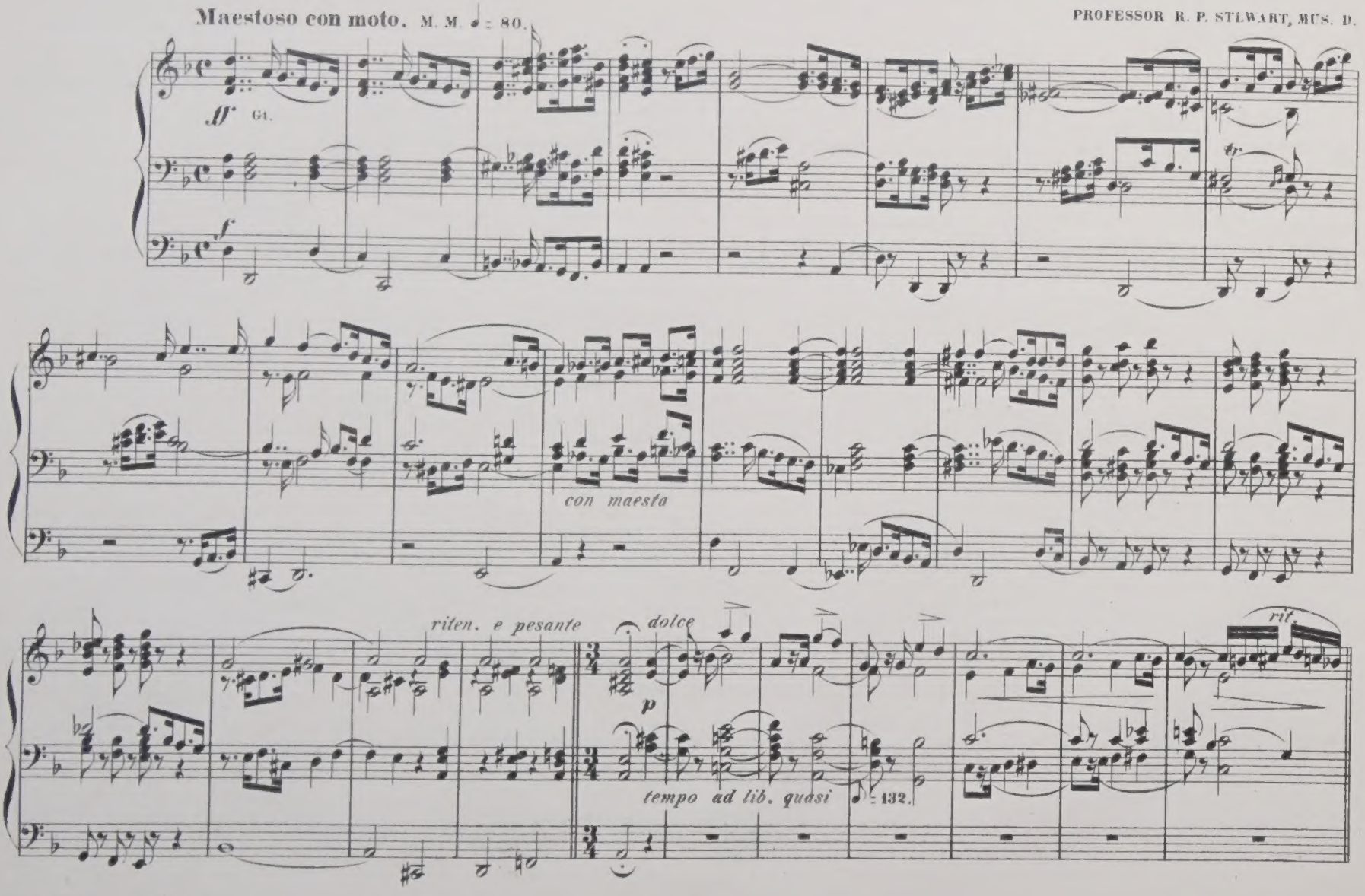
Prelude.

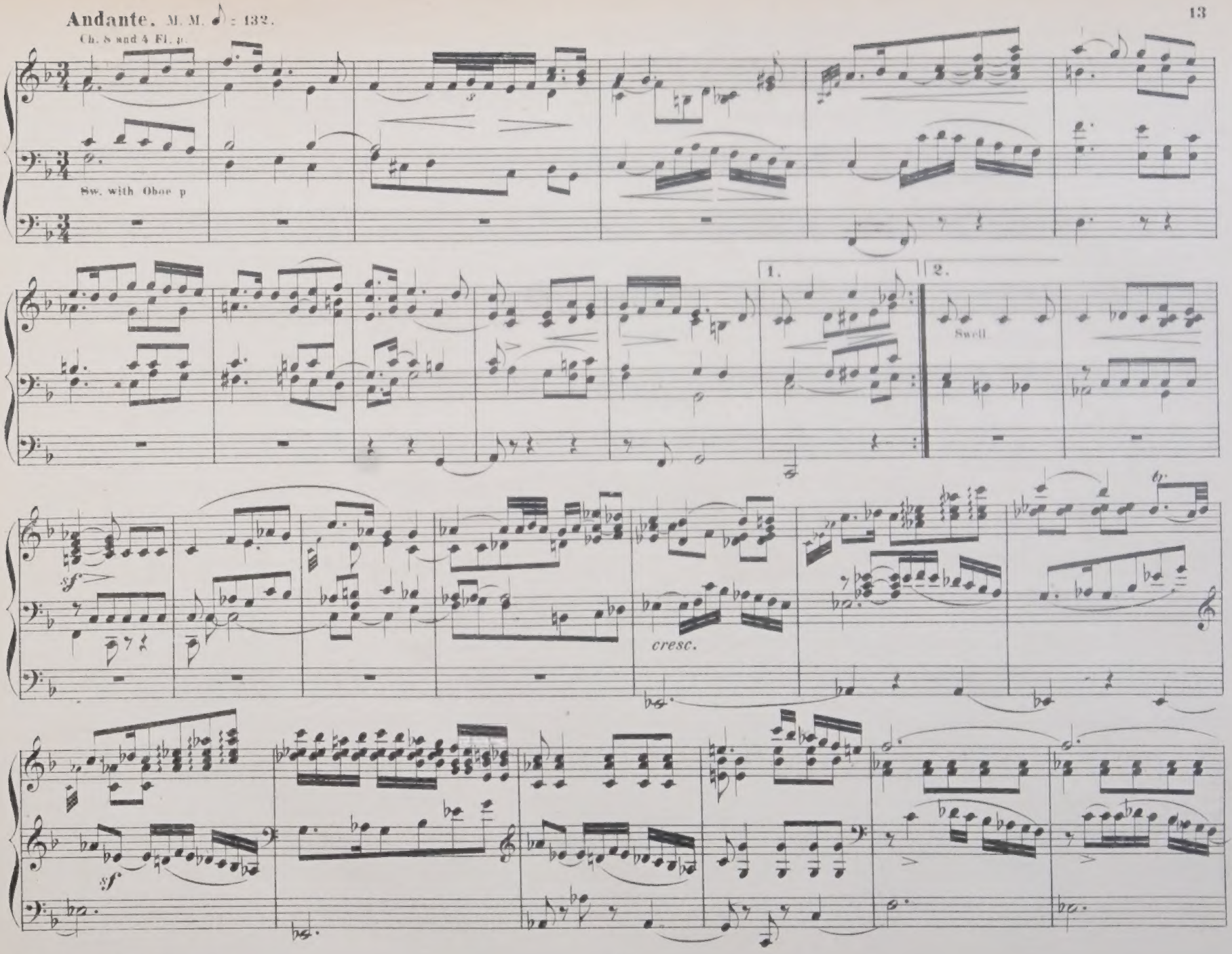

Andante grazioso.
Sw. p.without reed.
WILHELM FUNKE.
16 Ft.p.
Sw. with Oboe
L. H.
Gt. Diap.
Gt. Diap. coupled to Sw. with reed.
cresc.
Coupled to Gt.

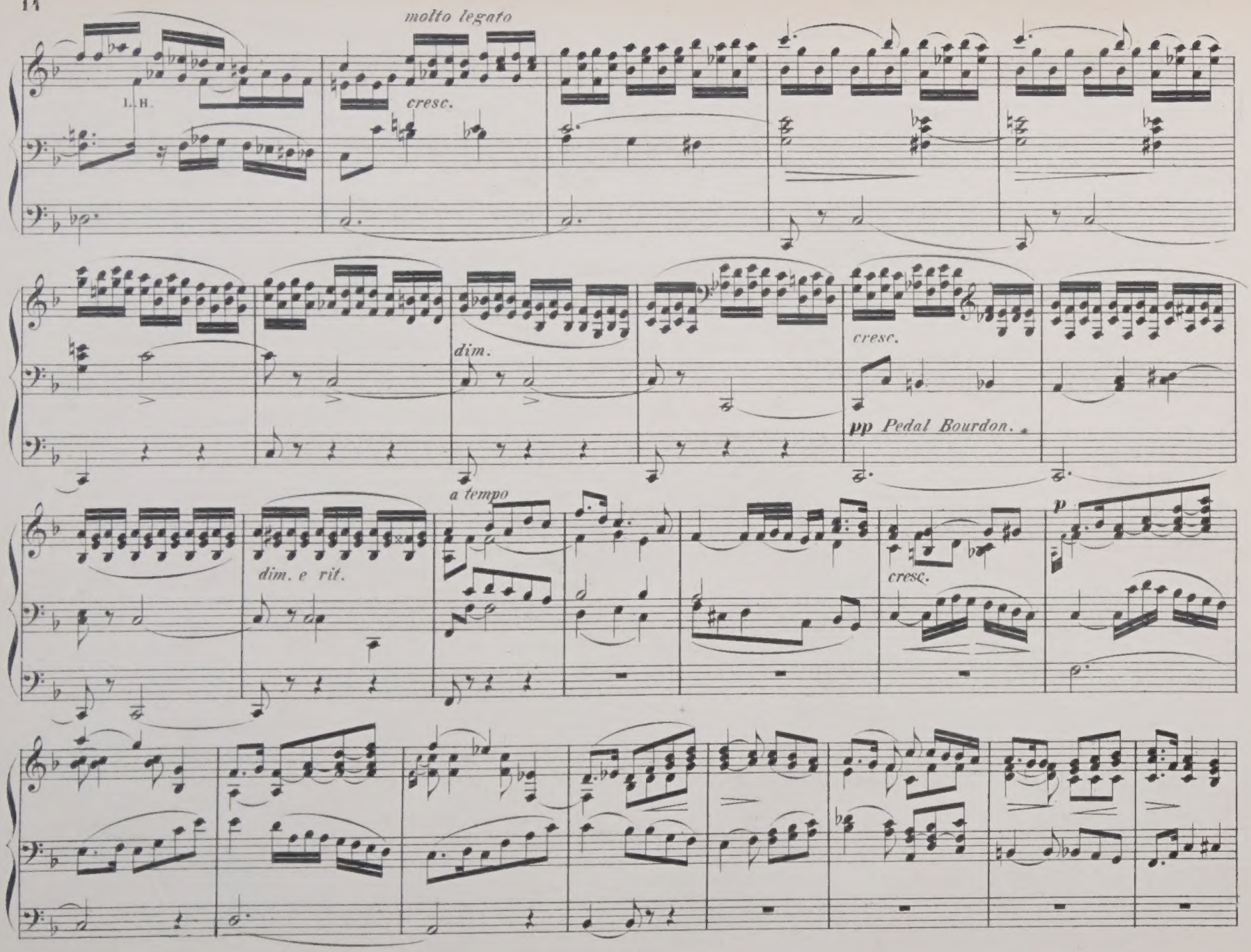

deciso
Sw.
Ch. Flute 8.
p
pp
poco cresc.
Gt. 8 Ft.
Ch.
Coupled
Op. D. Gl.
Sw. pp. Voix hum., with tremblant.
ral.
Sw. ppp

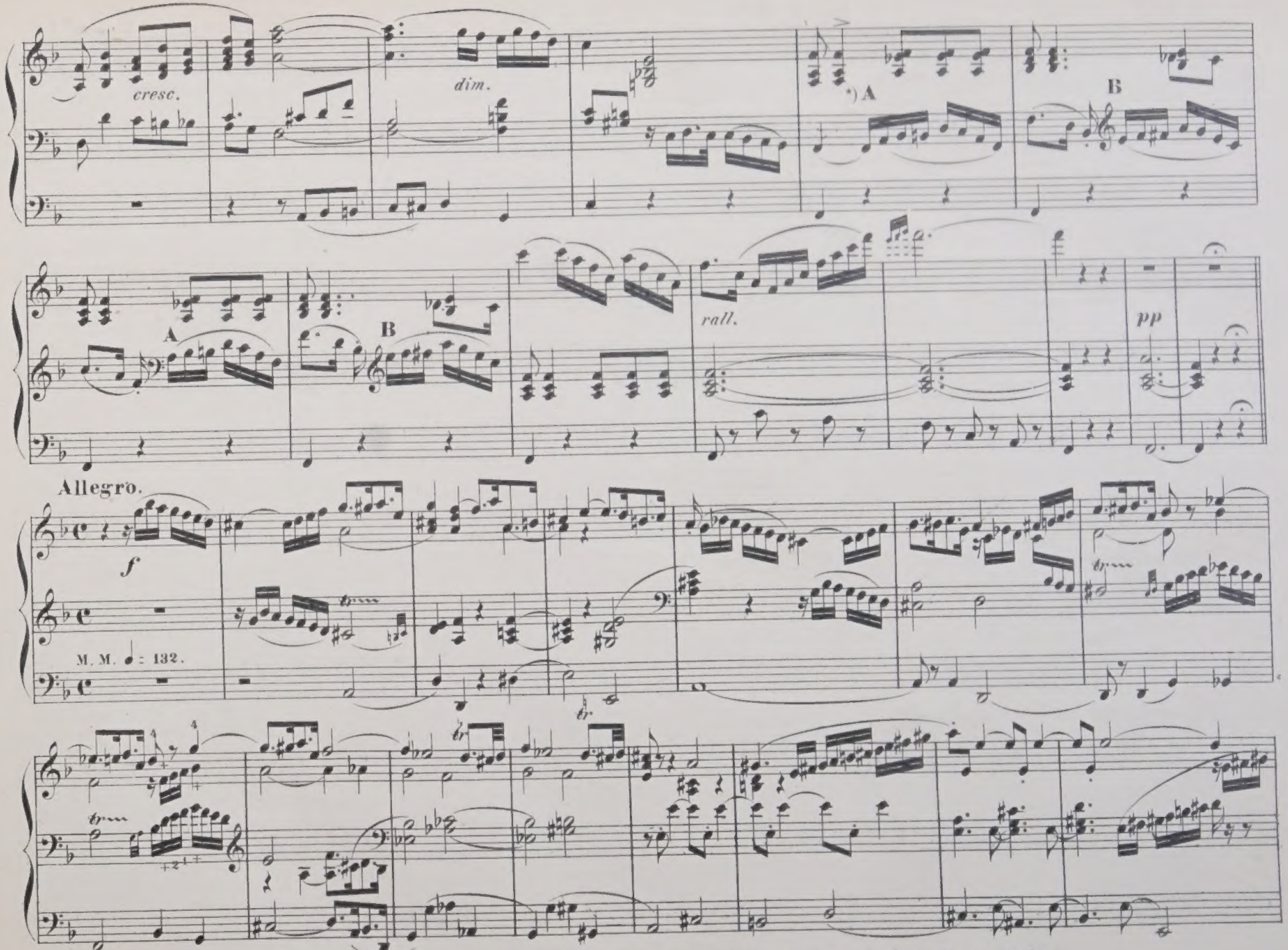
Concert-Fantasia.

PROFESSOR R. P. STEWART, MUS. D.

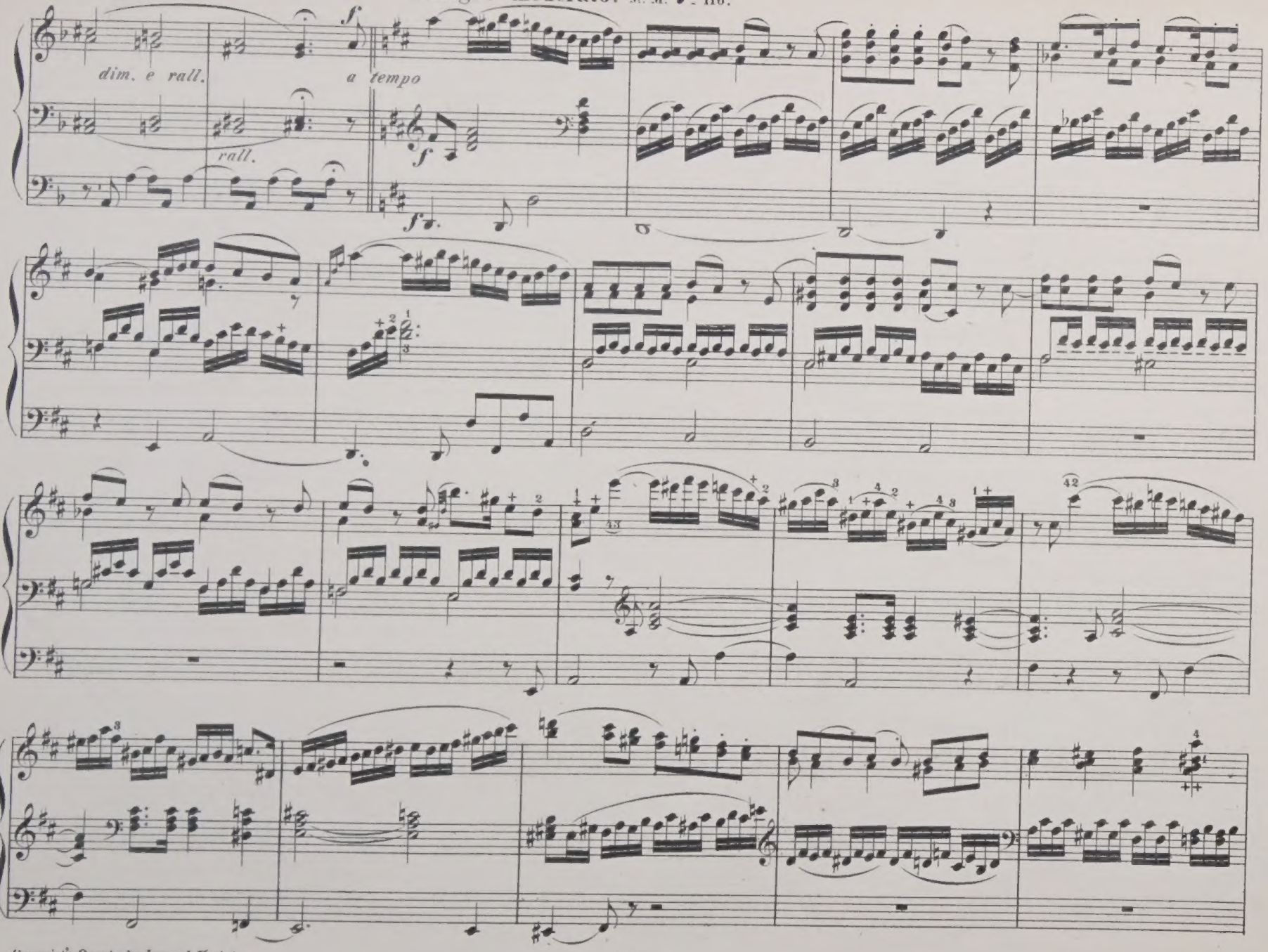


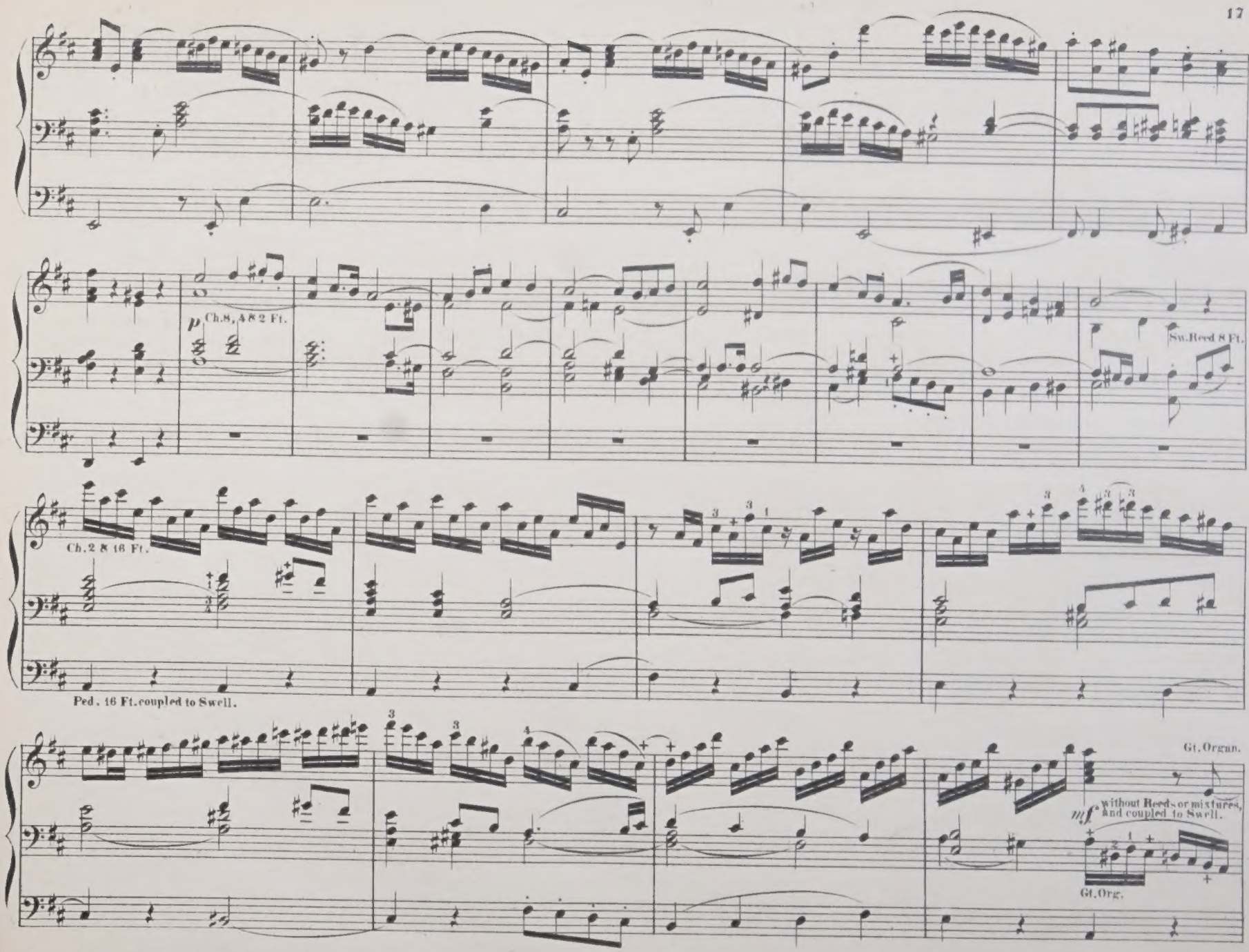

Andante. M. M. ♩ = 132.
Ch. 8 and 4 Fl. p.
Sw. with Oboe p
1.
2.
Swell
sf
cresc.
sf

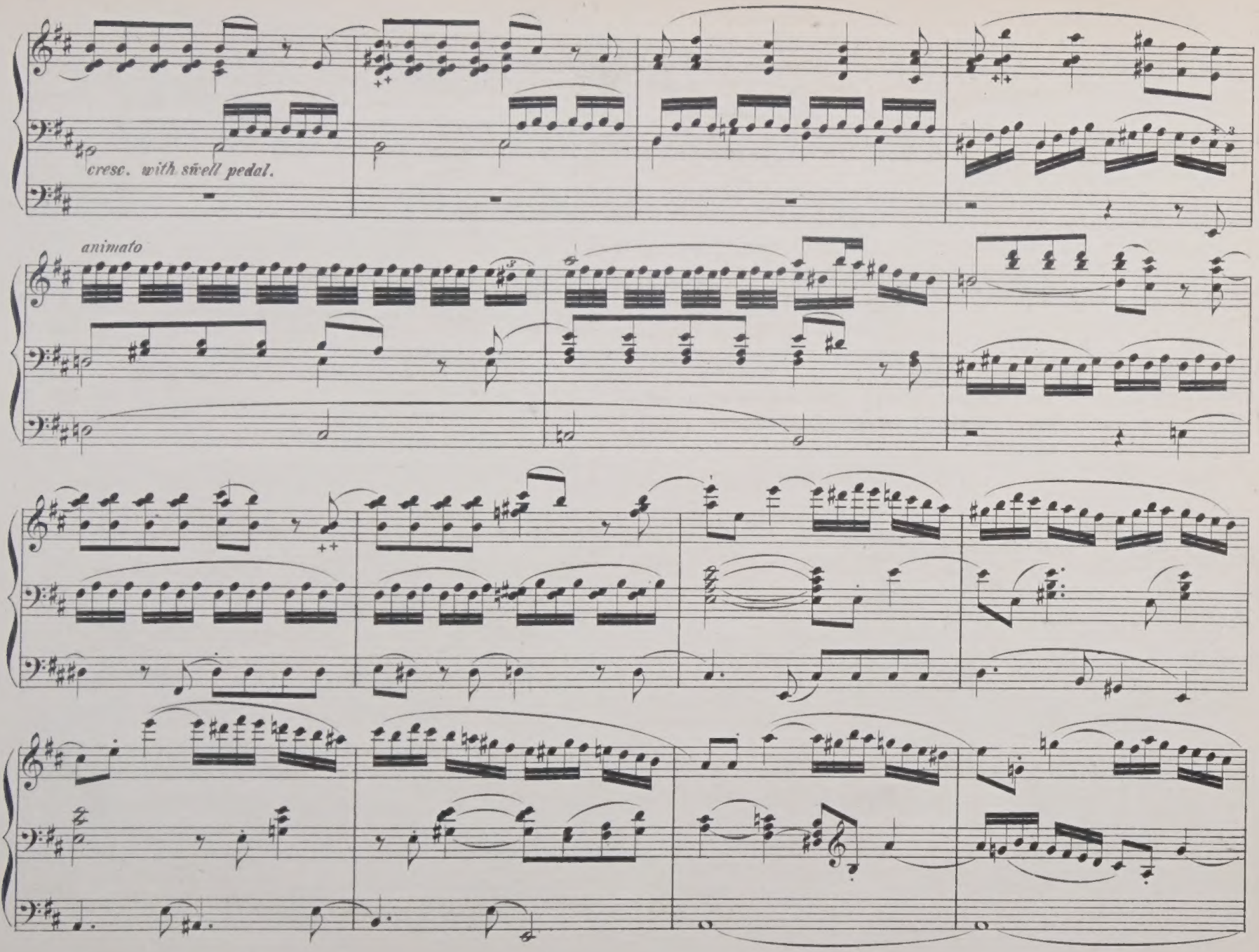

molto legato
L. H.
cresc.
dim.
cresc.
pp Pedal Bourdon.
a tempo
dim. e rit.
cresc.
p

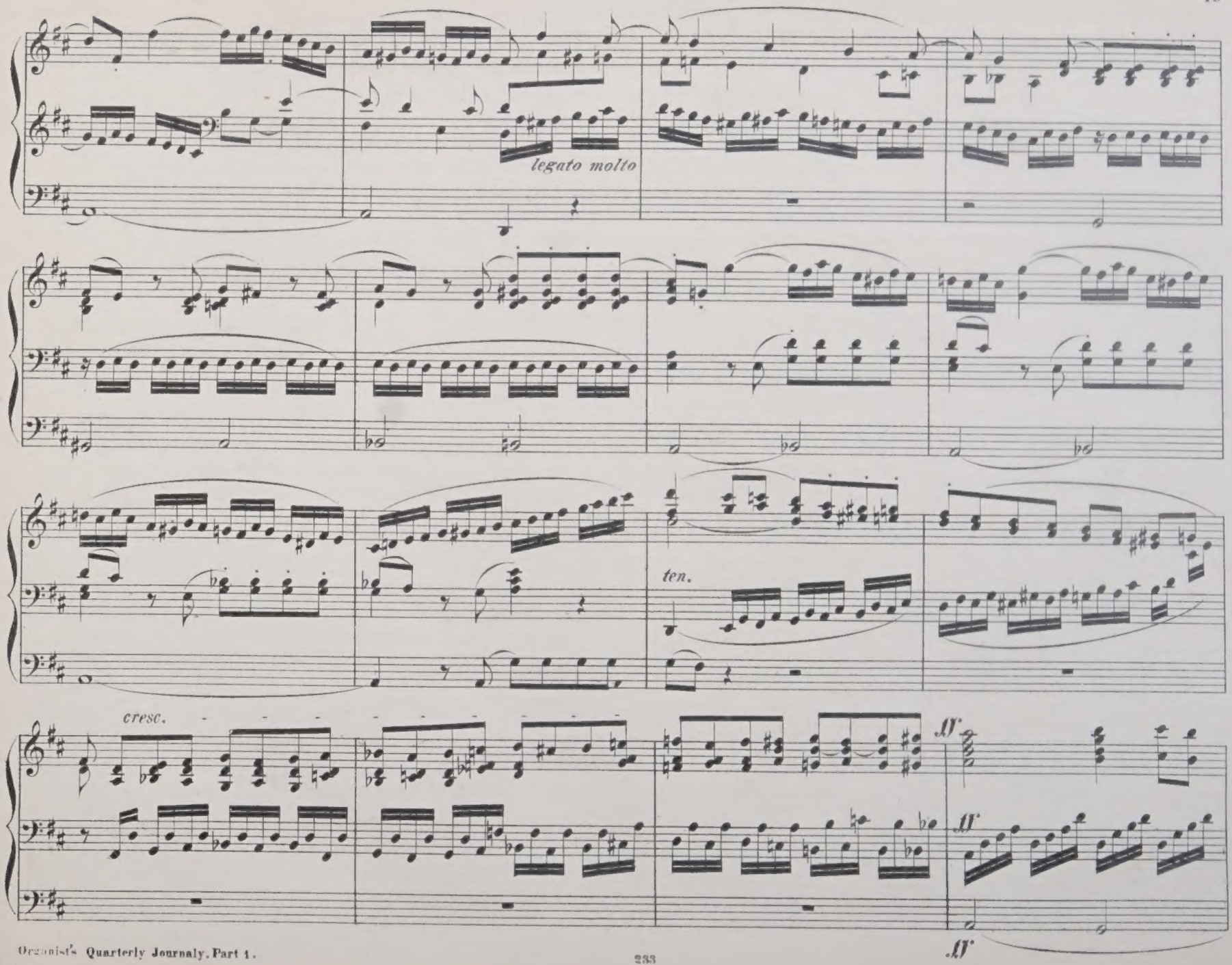


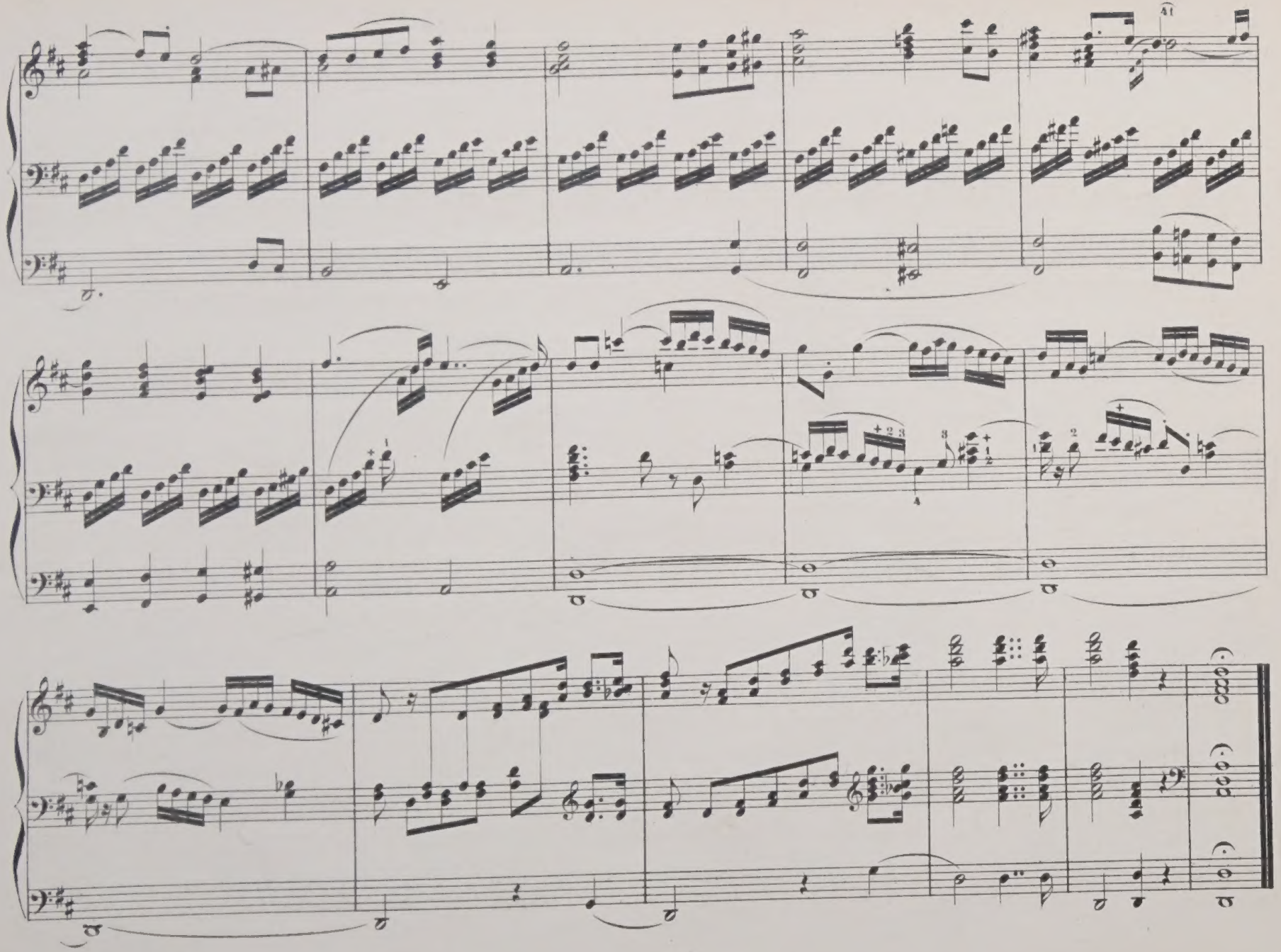
*) The player should arrange the stops so as to contrast the tone of the solo passages, marked A and B; they will be most readily played with the right hand.


Allegro moderato. M. M. ♩ = 116.
dim. e rall.
rall.
a tempo


p Ch.8, 4 8 2 Ft.
Sw.Reed 8 Ft.
Ch.2 8 16 Ft.
Ped. 16 Ft. coupled to Swell.
Gt. Organ.
mf without Reeds or mixtures, and coupled to Swell.
Gt.Org.

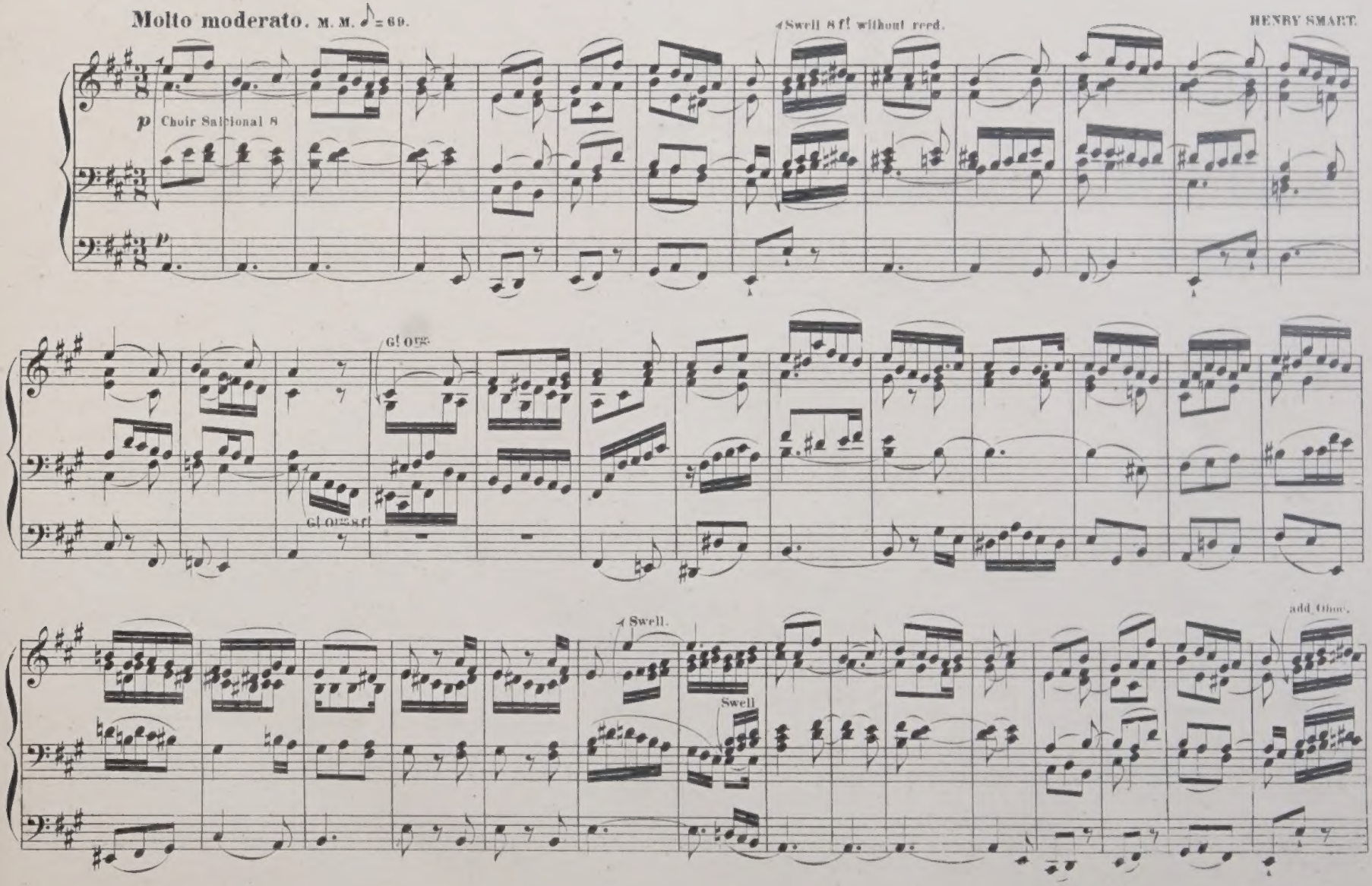

cresc. with swell pedal.
animato

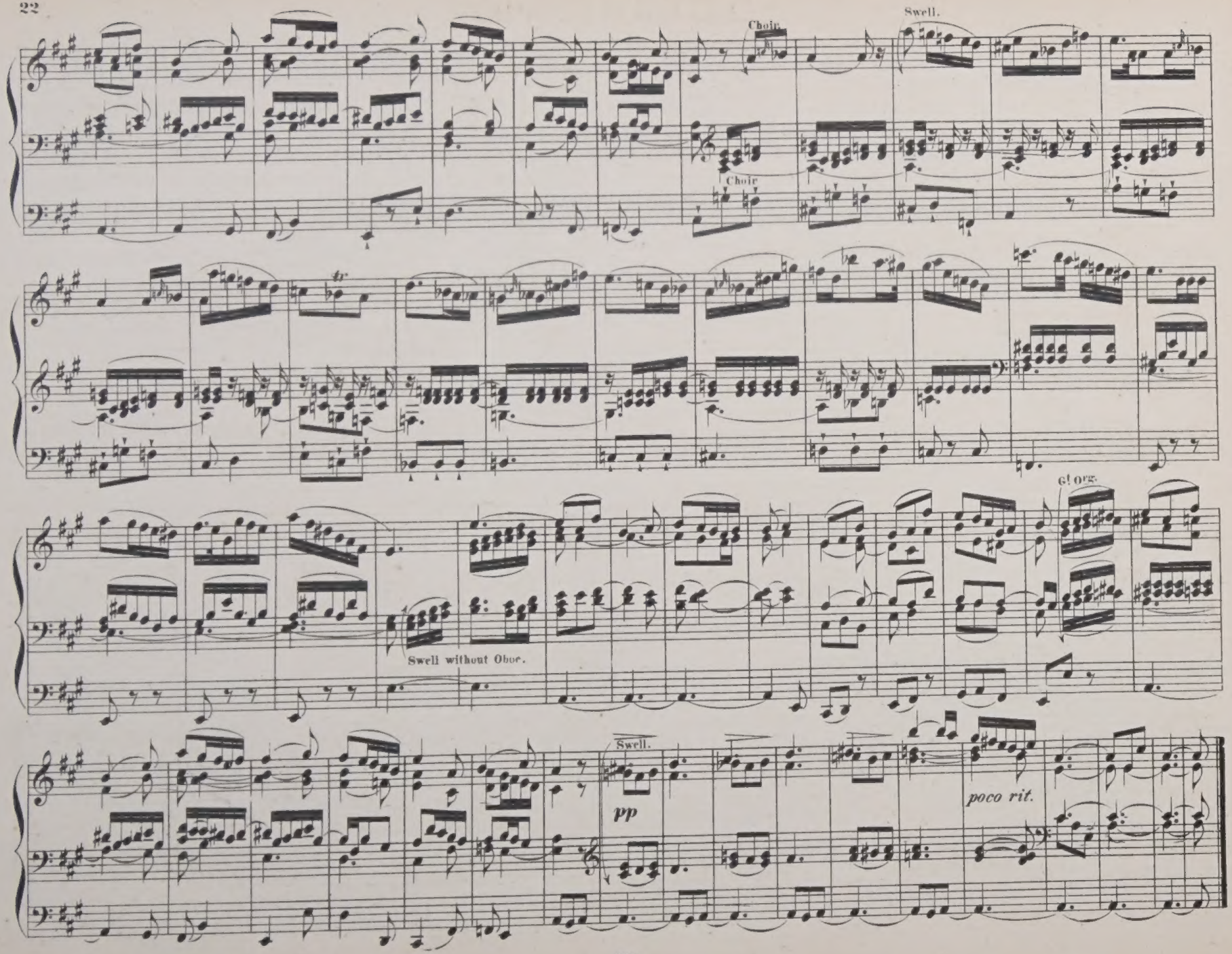

legato molto
ten.
cresc.
ff
ff
ff



Prelude.

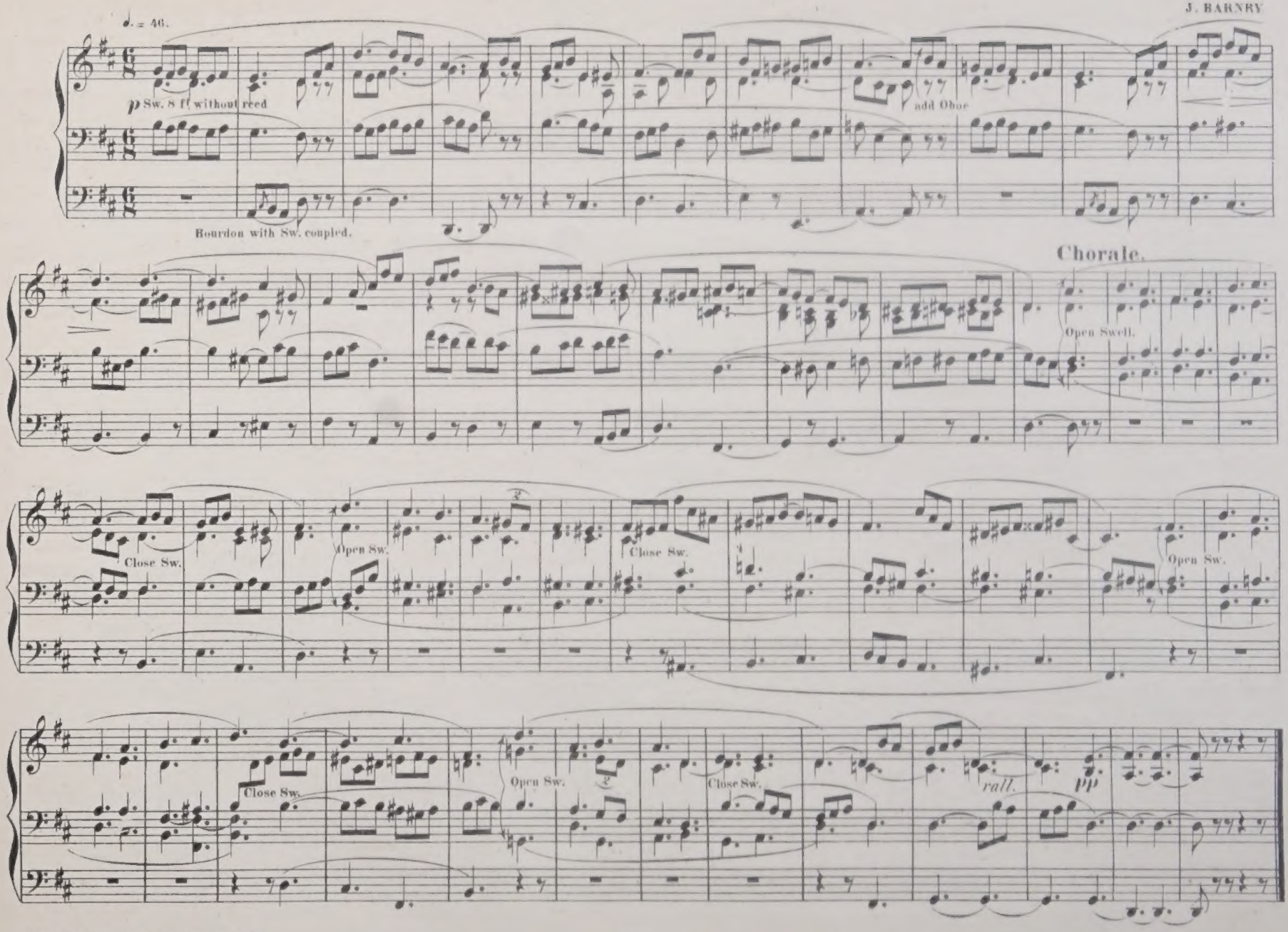
HENRY SMART.




Choir.
Swell.
Choir
tr
Swell without Oboe.
Gt Org.
Swell.
pp
poco rit.

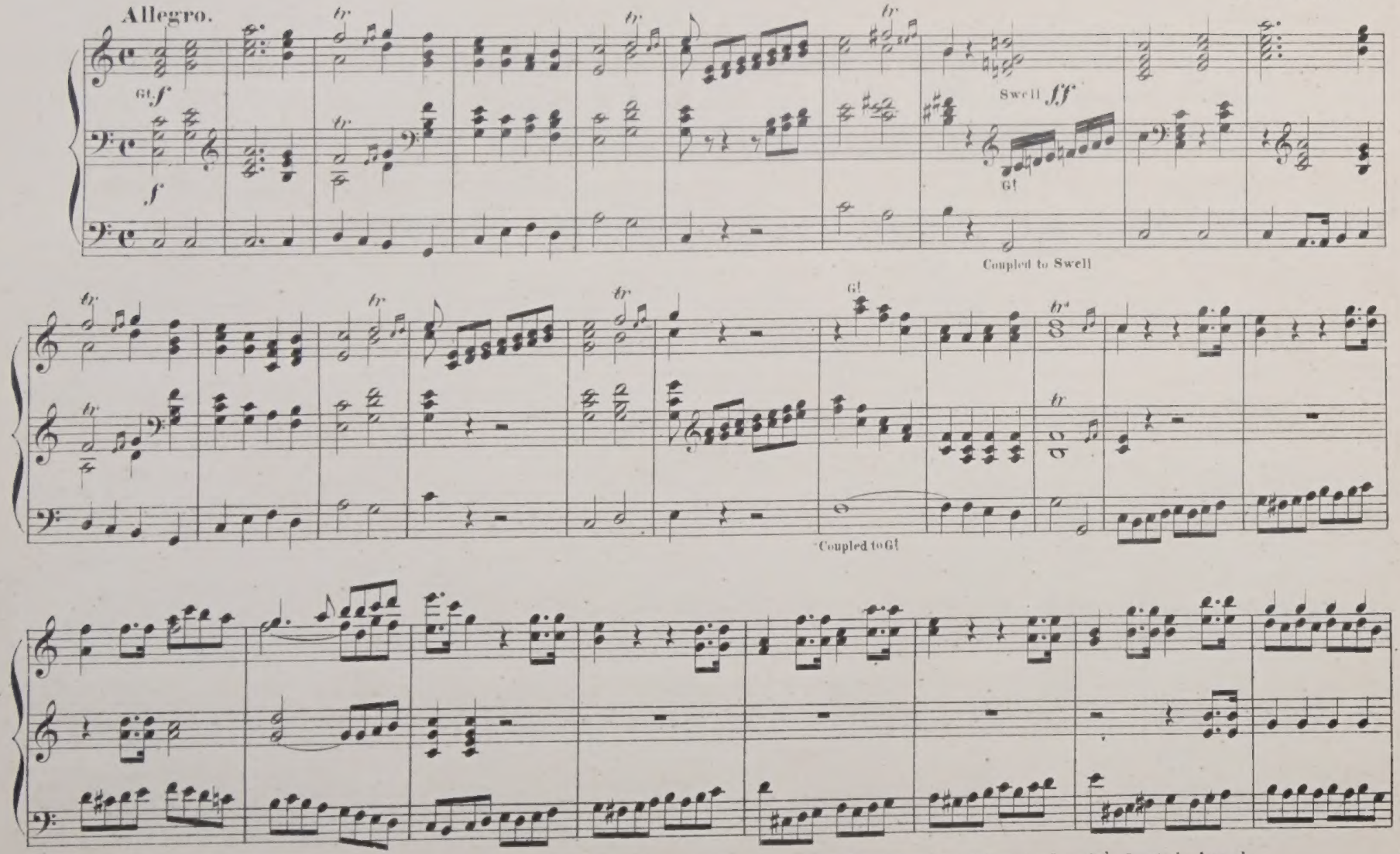
Andantino.

J. BARNBY

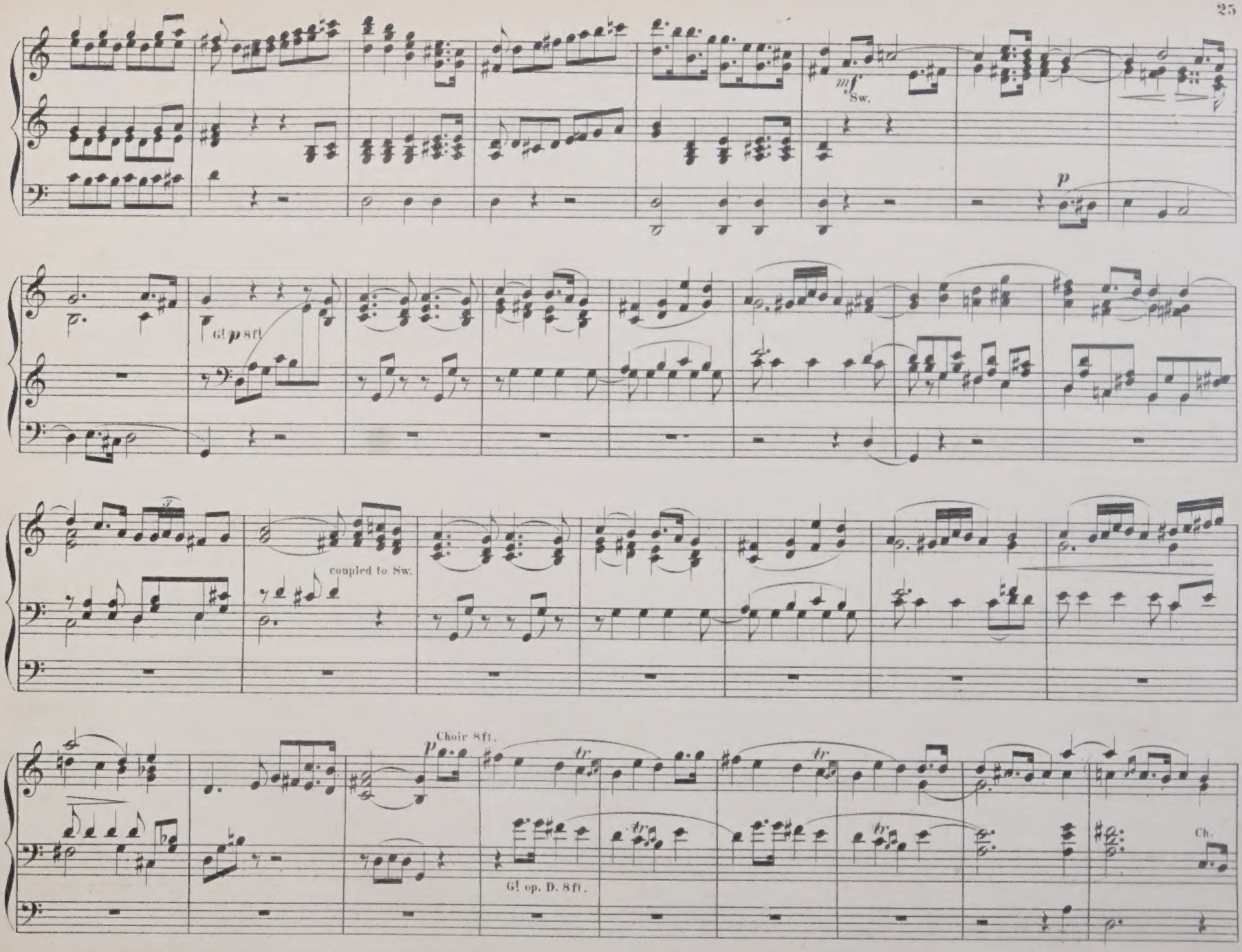


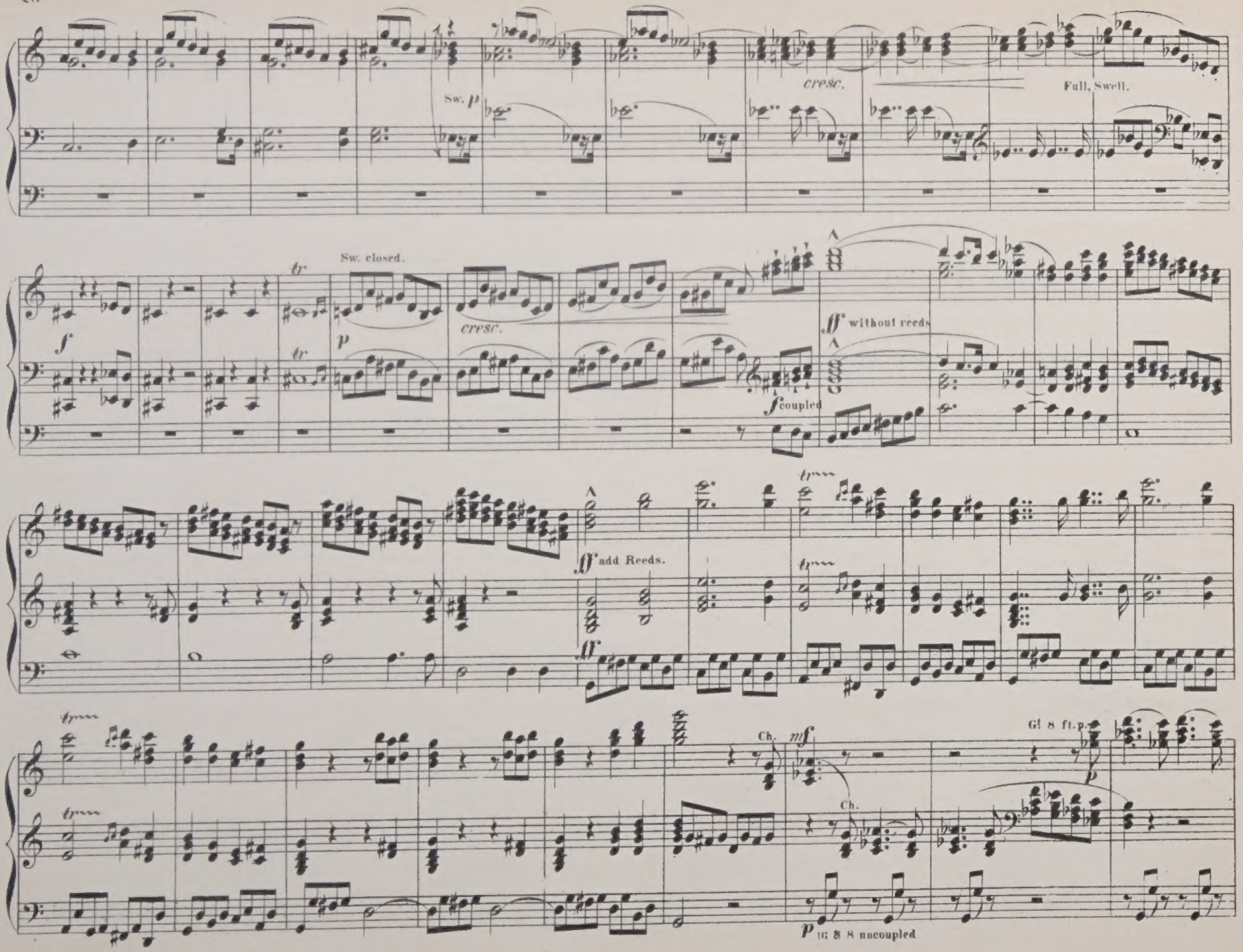
Sonata.*

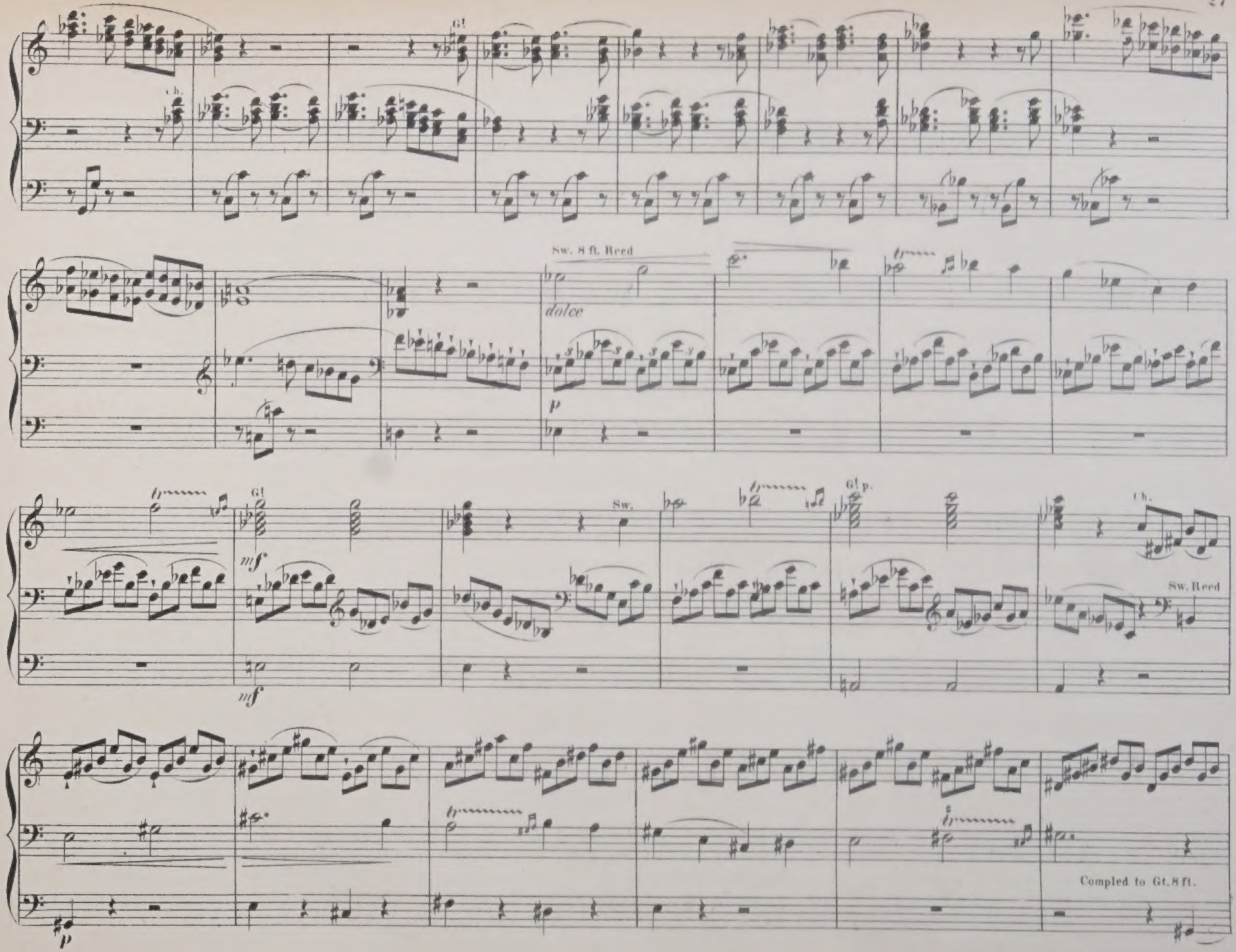
G. A. MACFARREN.

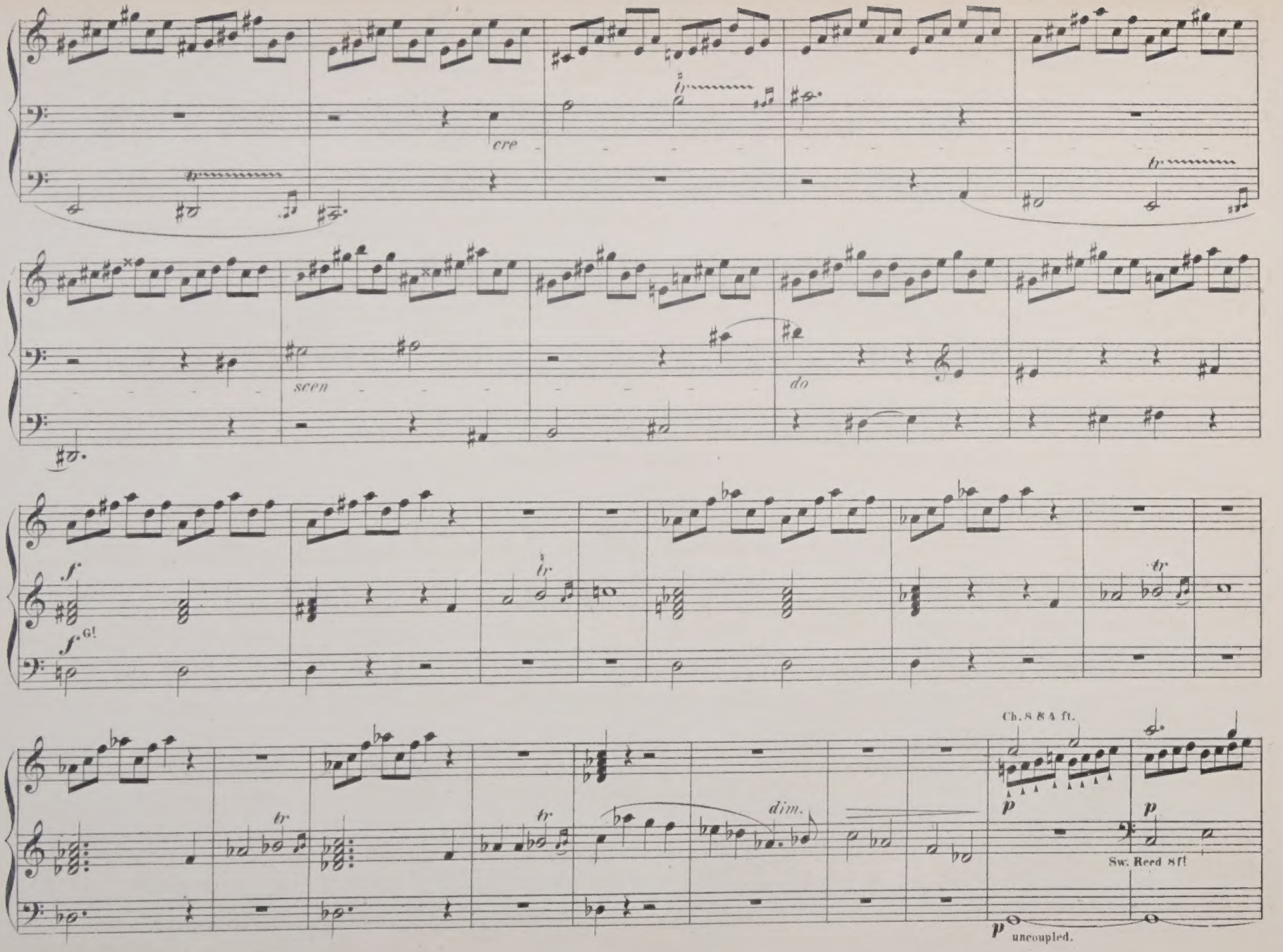


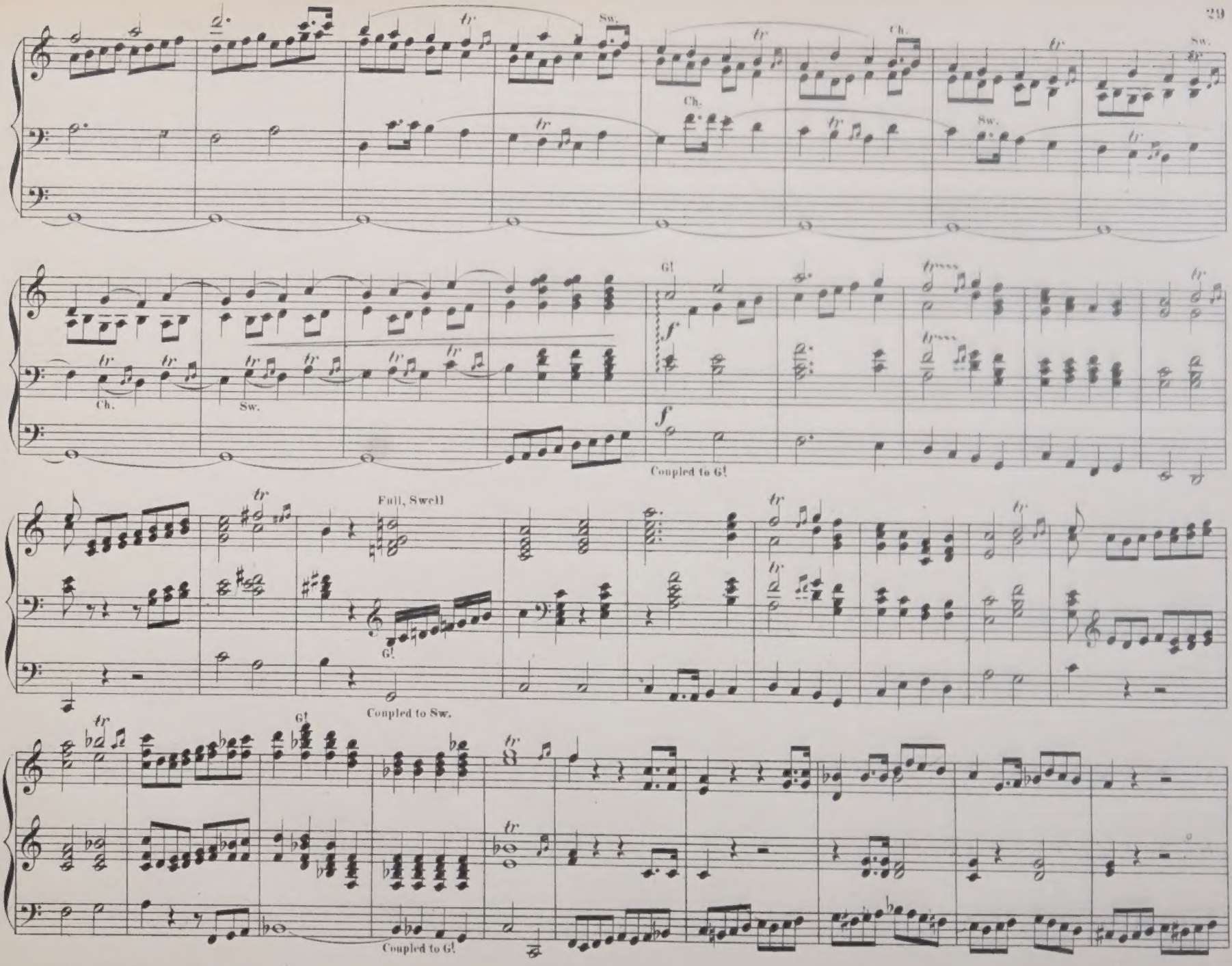
*This Sonata will consist of three movements: Allegro, Andante and Finale; the two latter will be published in succeeding parts of the Organist's Quarterly Journal.

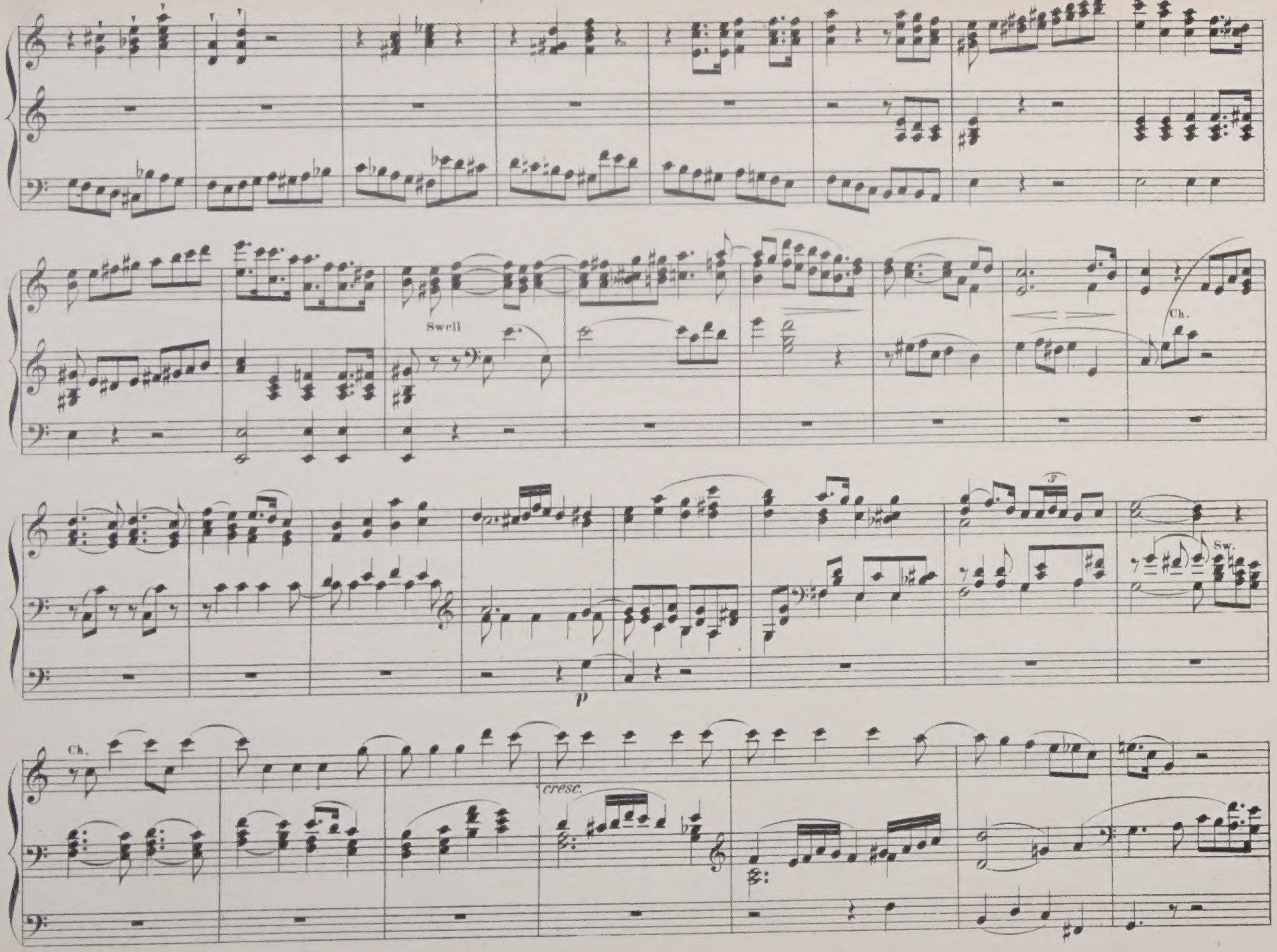

mf
Sw.
p
G! p 8ft.
coupled to Sw.
Choir 8ft.
p
tr
G! op. D. 8ft.
Ch.

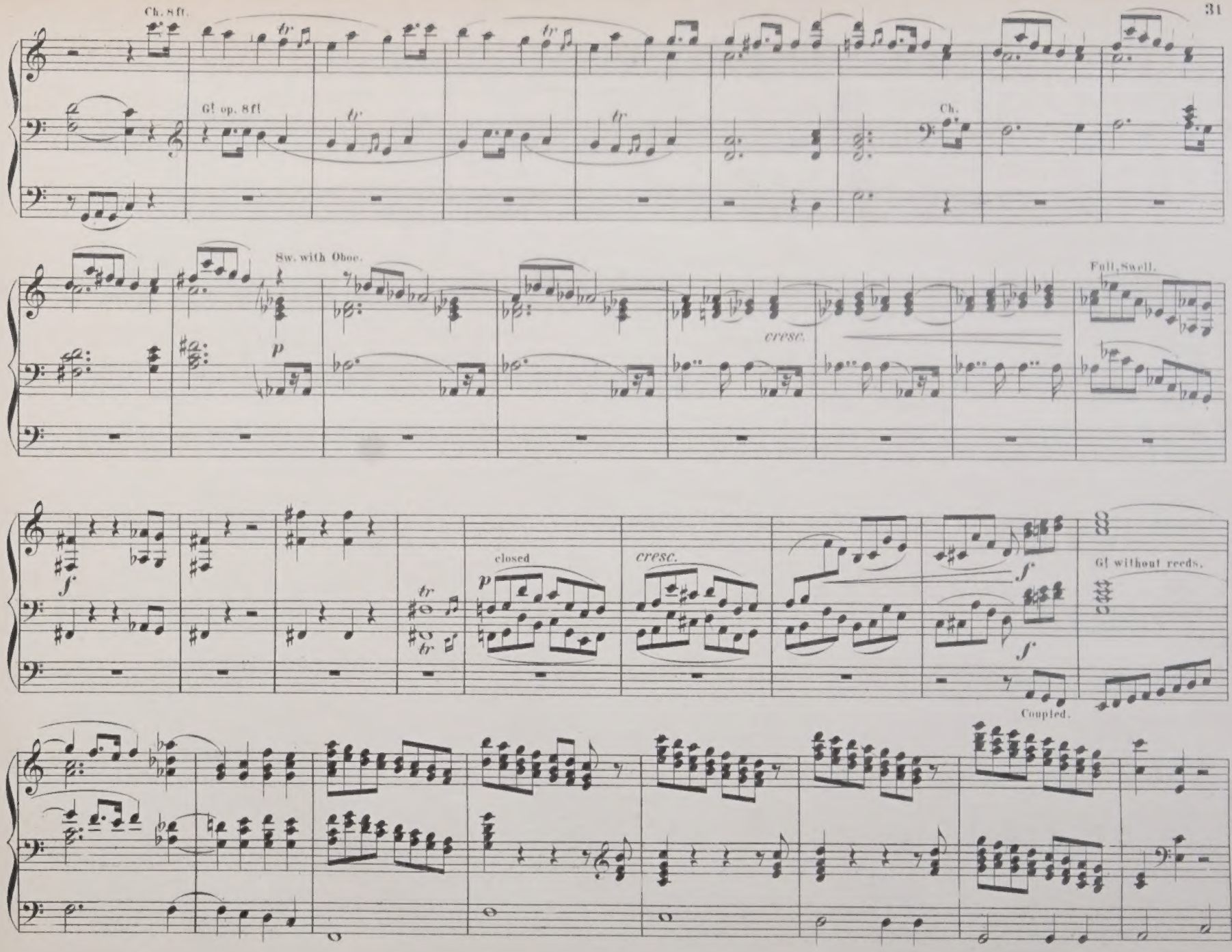

Sw. p
cresc.
Full, Swell.
Sw. closed.
tr
f
tr
p
cresc.
ff without reeds
f coupled
ff add Reeds.
ff
tr
tr
tr
tr
Ch.
mf
Ch.
G! 8 ft. p
p
p 16 & 8 uncoupled

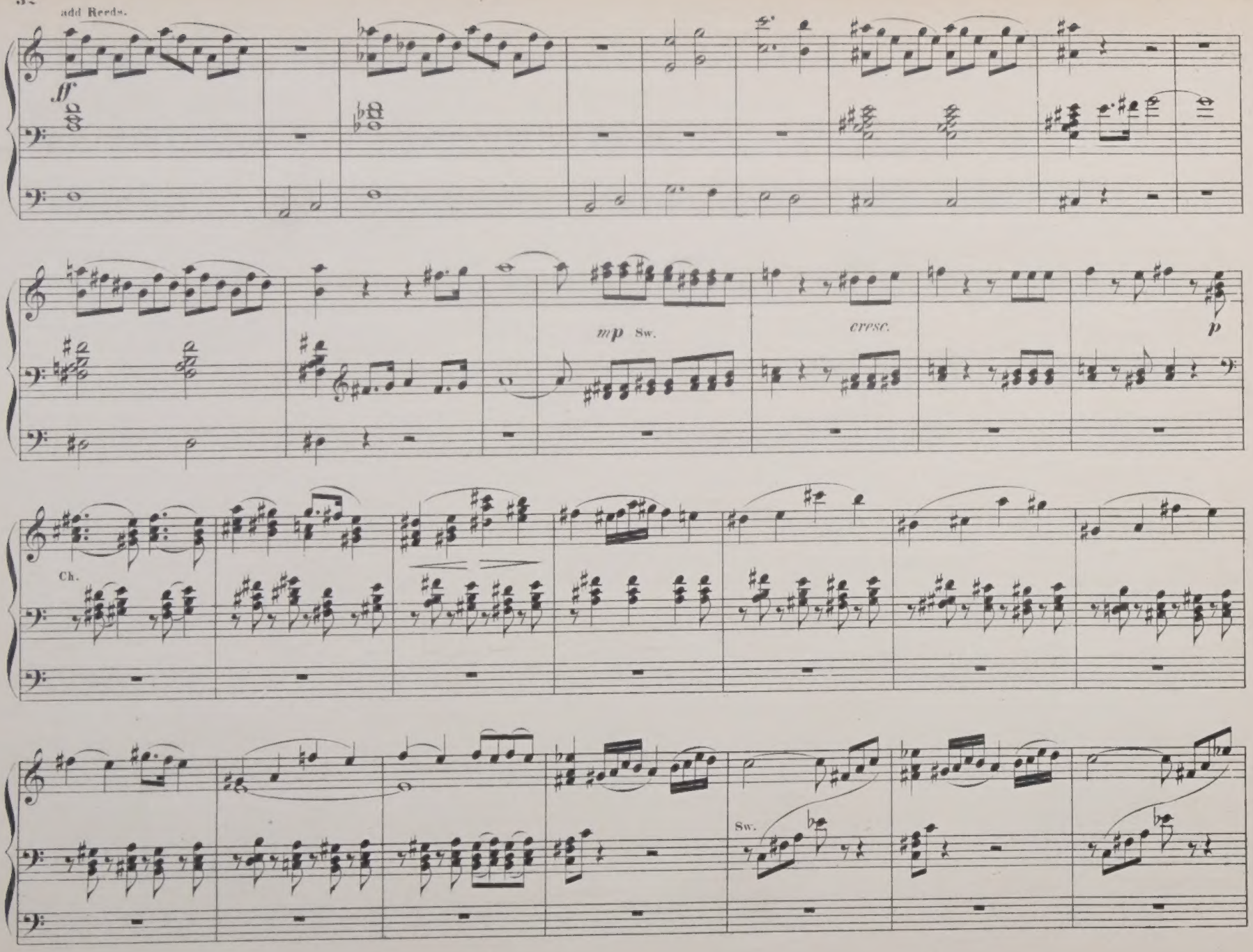

Ch.
Gt.
Sw. 8 ft. Reed
dolce
p
Gt.
mf
mf
Sw.
Gt. p.
Ch.
Sw. Reed
p
Coupled to Gt. 8 ft.

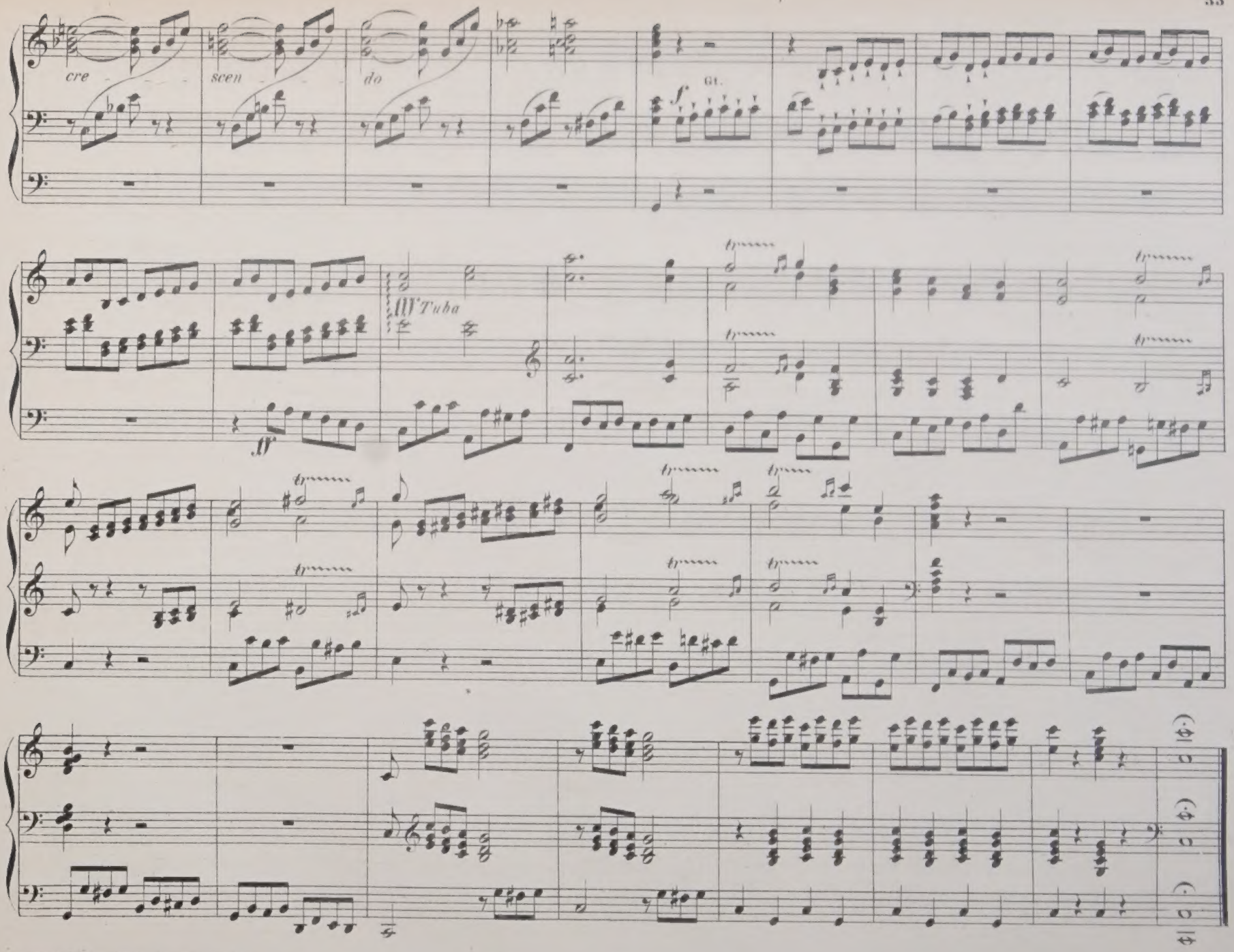

cre
scen
do
f
f G!
dim.
Ch. 8 & 4 ft.
p
Sw. Reed 8 f!
p uncoupled.


Sw.
Ch.
Ch.
Sw.
Sw.
Ch.
Sw.
G!
Coupled to G!
Full, Swell
G!
Coupled to Sw.
G!
Coupled to G!


Swell
Ch.
Sw.
p
Ch.
cresc.


Ch. 8 ft.
Gt. op. 8 ft.
Ch.
Sw. with Oboe.
cresc.
Full, Swell.
closed
cresc.
Gt. without reeds.
Coupled.

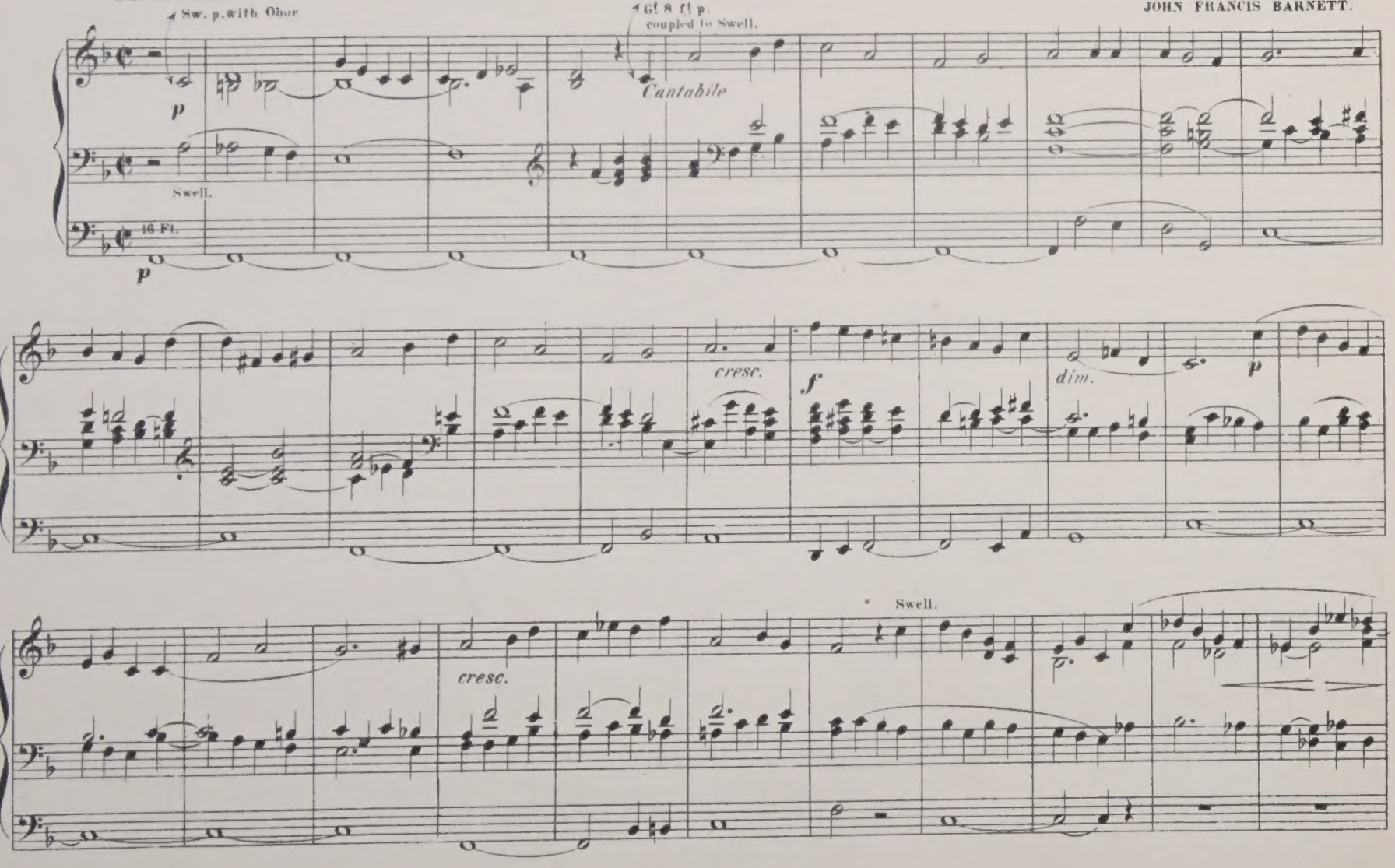

add Reeds.
ff
mp Sw.
cresc.
p
Ch.
Sw.

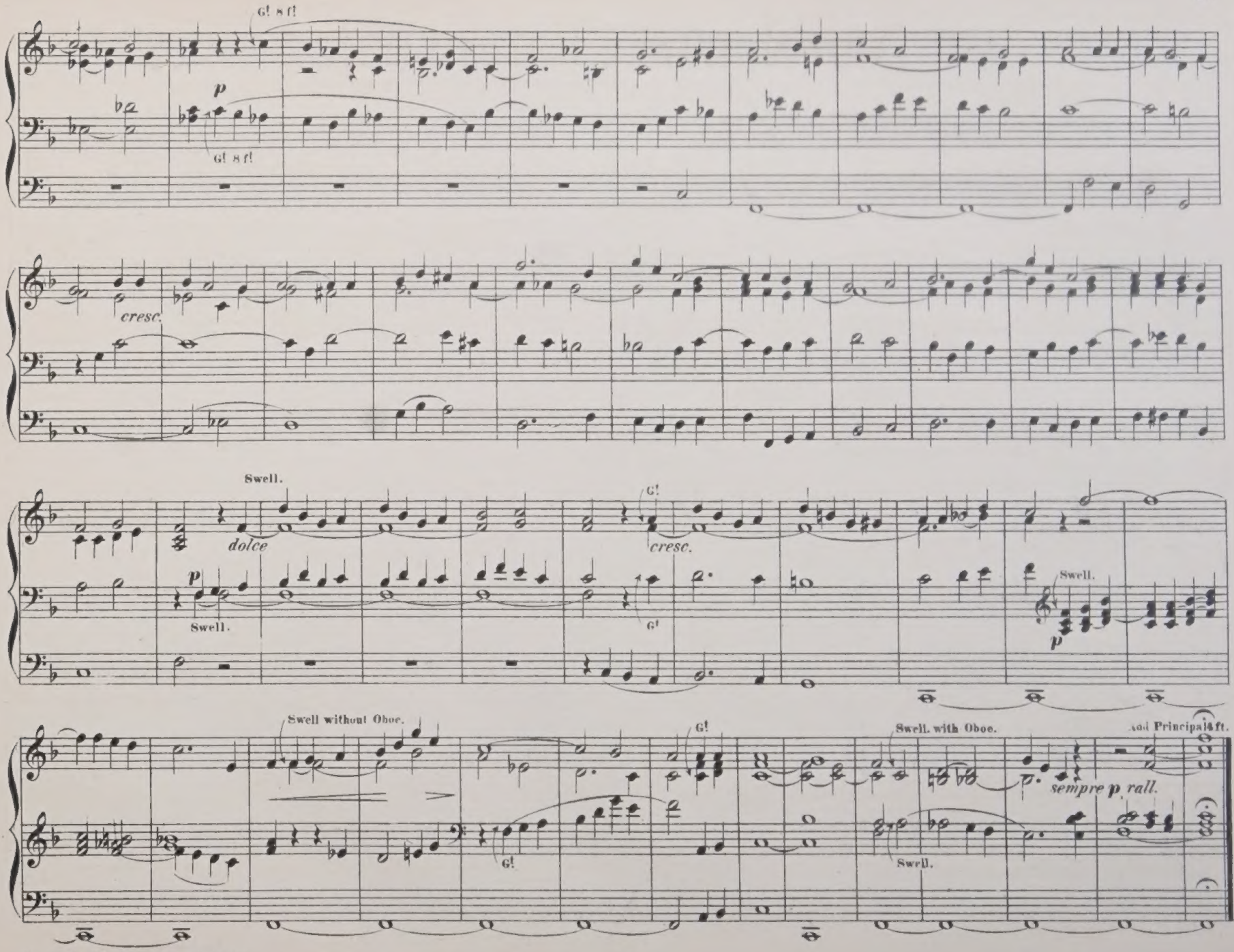

cre - - - scen - - - do
Gt.
ff Tuba
ff

Introductory Voluntary.

Moderato.

JOHN FRANCIS BARNETT.

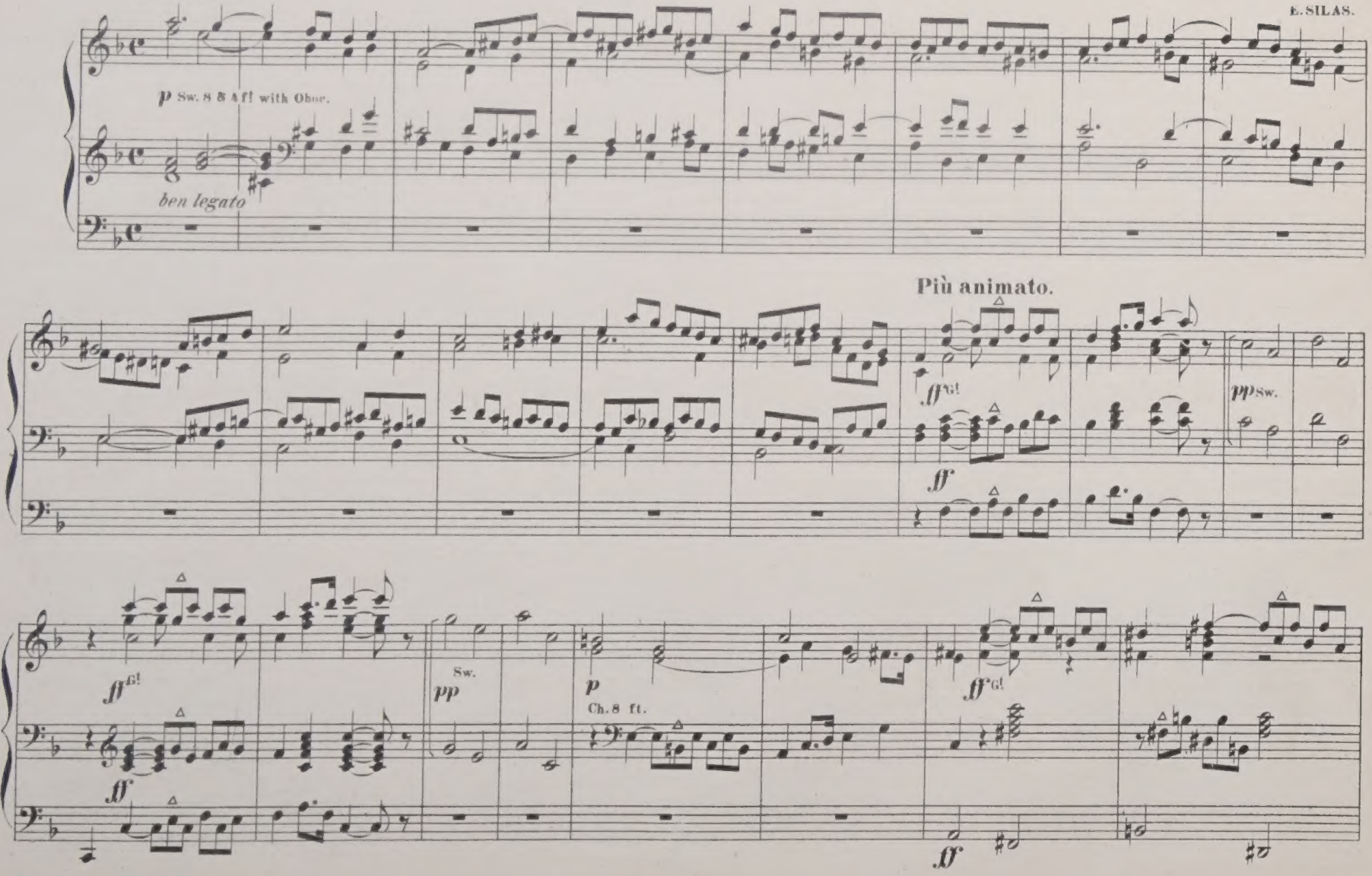


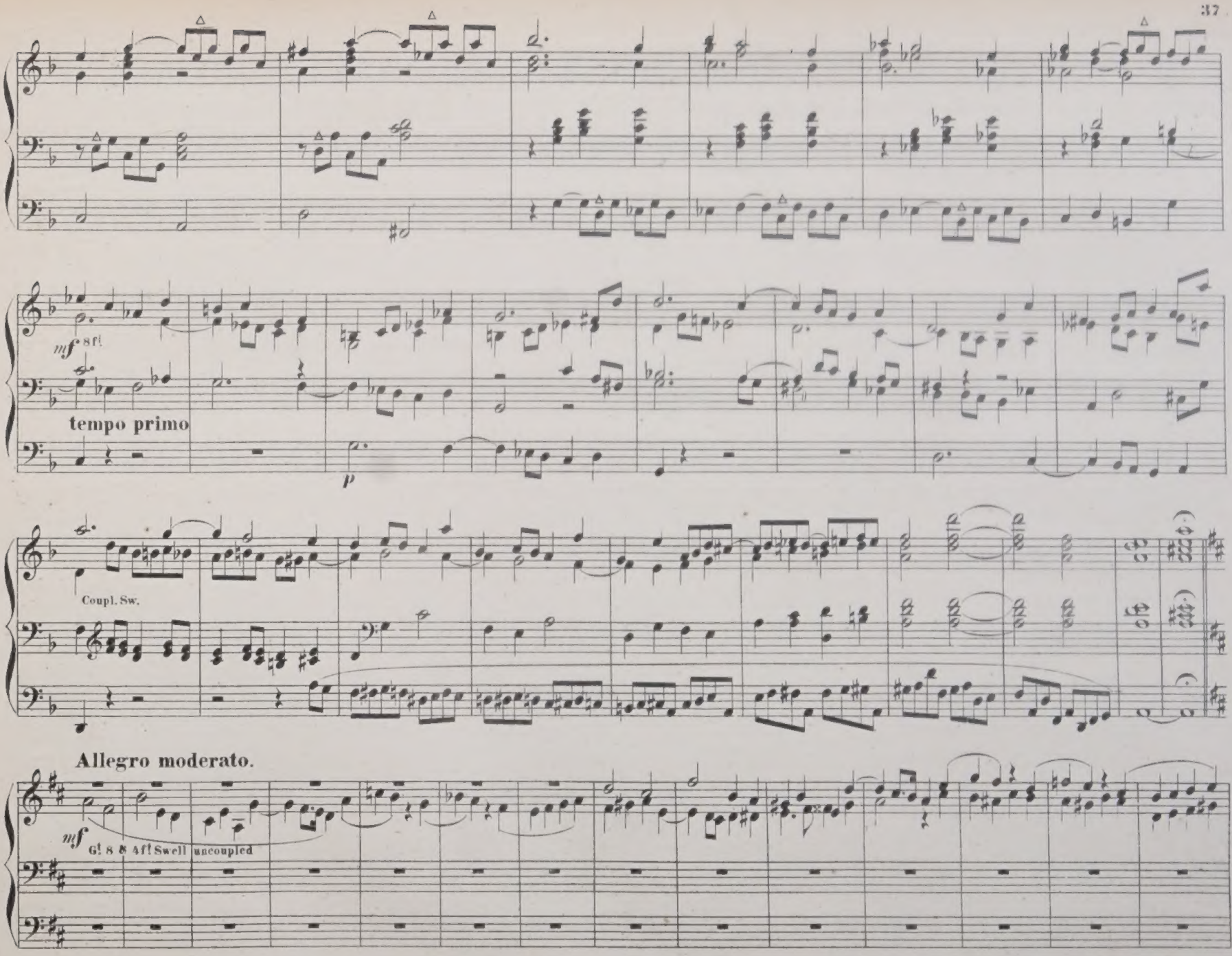

G! 8 f!
p
G! 8 f!
cresc.
Swell.
dolce
p
Swell.
G!
cresc.
G!
Swell.
p
Swell without Oboe.
G!
G!
Swell. with Oboe.
Swell.
and Principal 4 ft.
sempre p. rall.

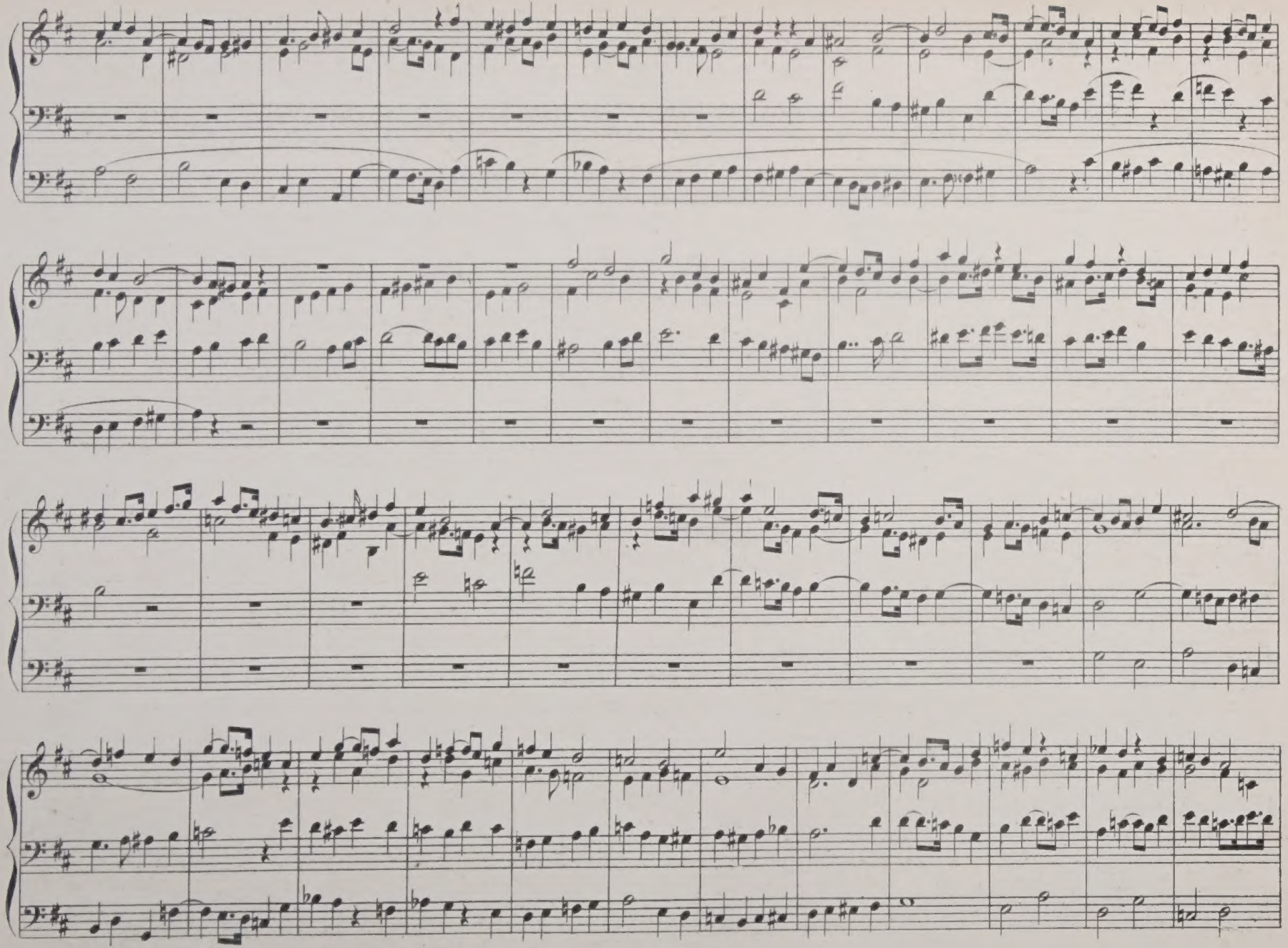
Introduction and Fugue.

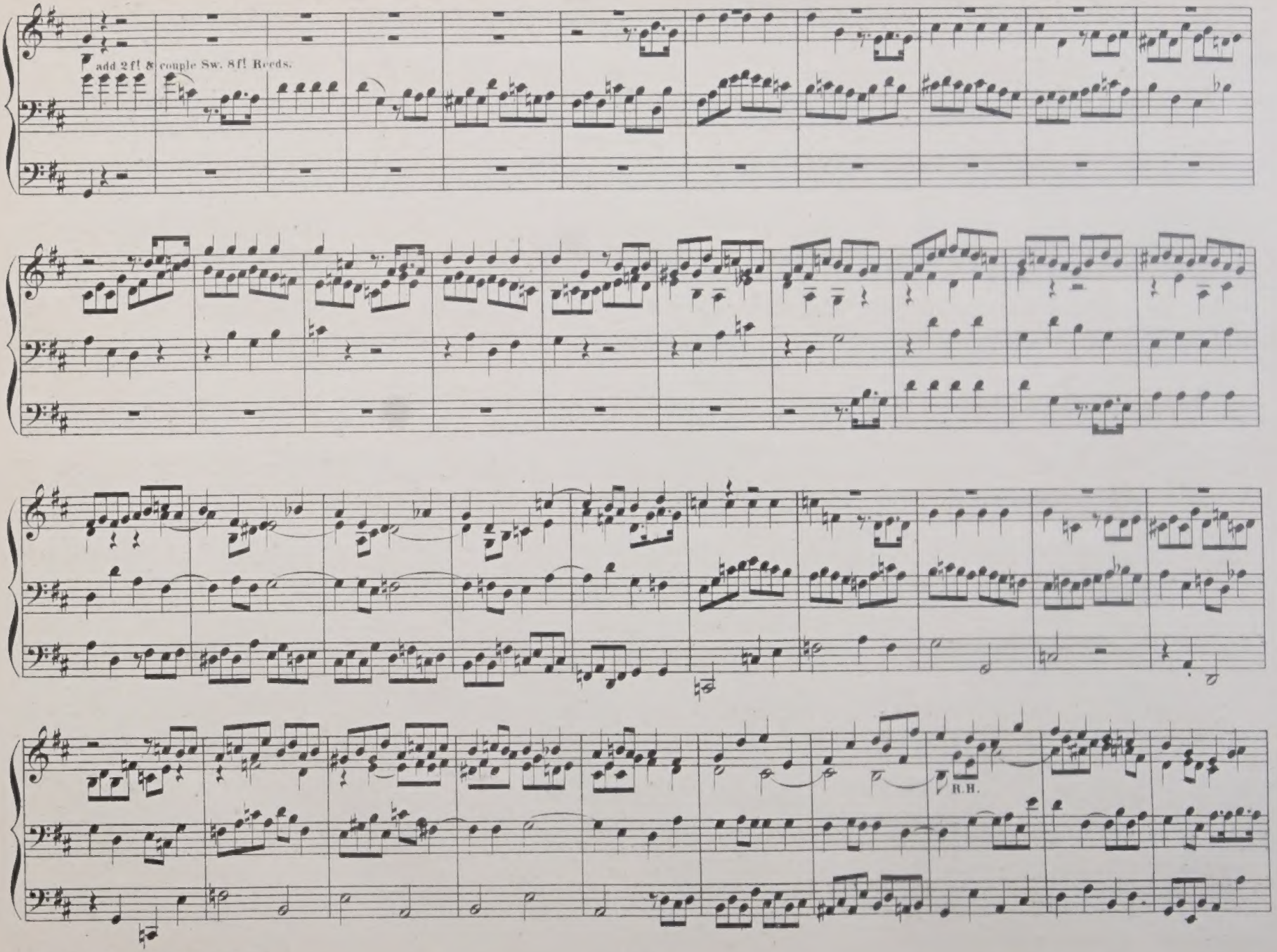
Introduzione.
Andante.

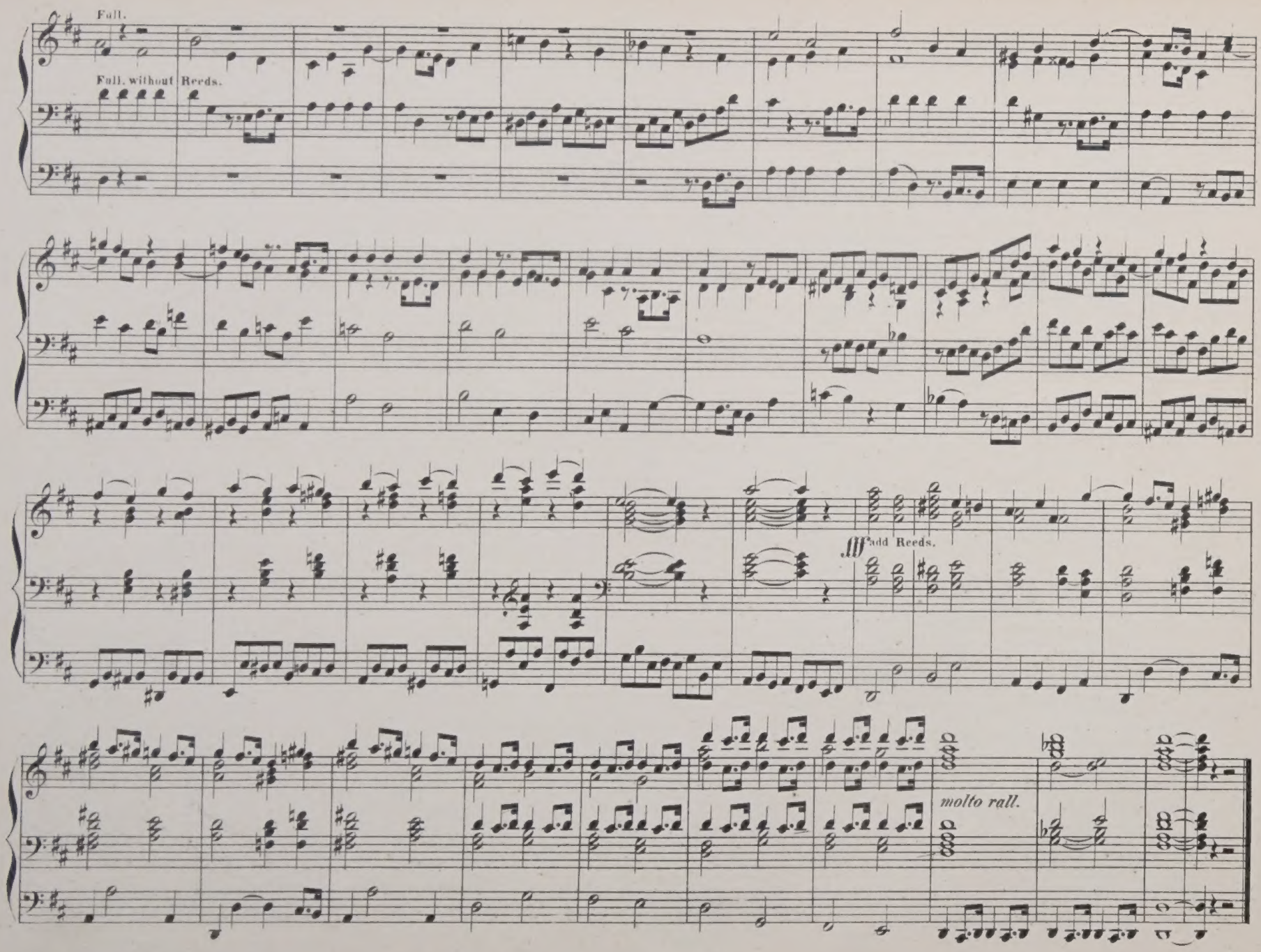
E. SILAS.



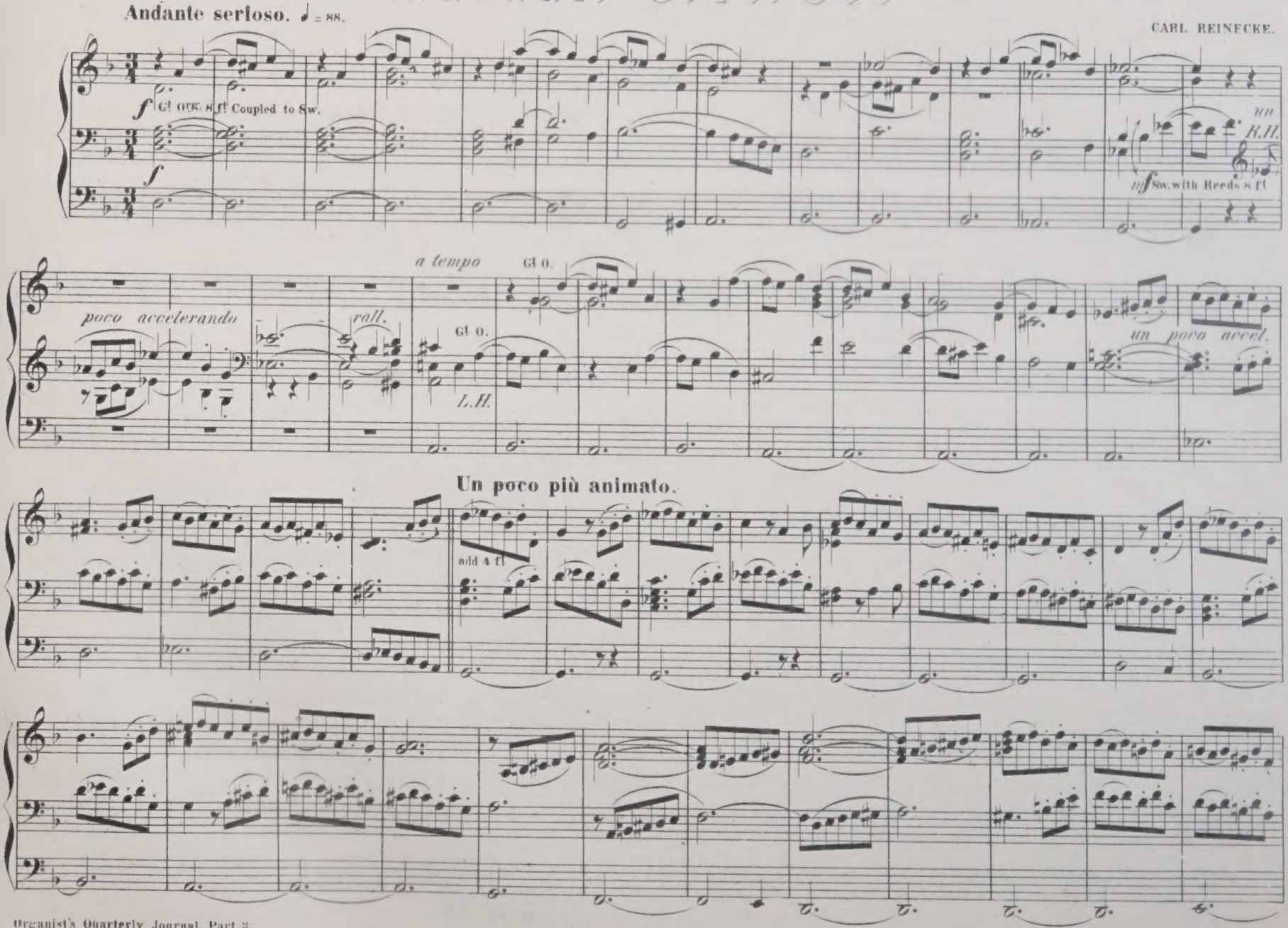

mf 8ft
tempo primo
p
Coupl. Sw.
Allegro moderato.
mf
G! 8 8 4ft Swell uncoupled

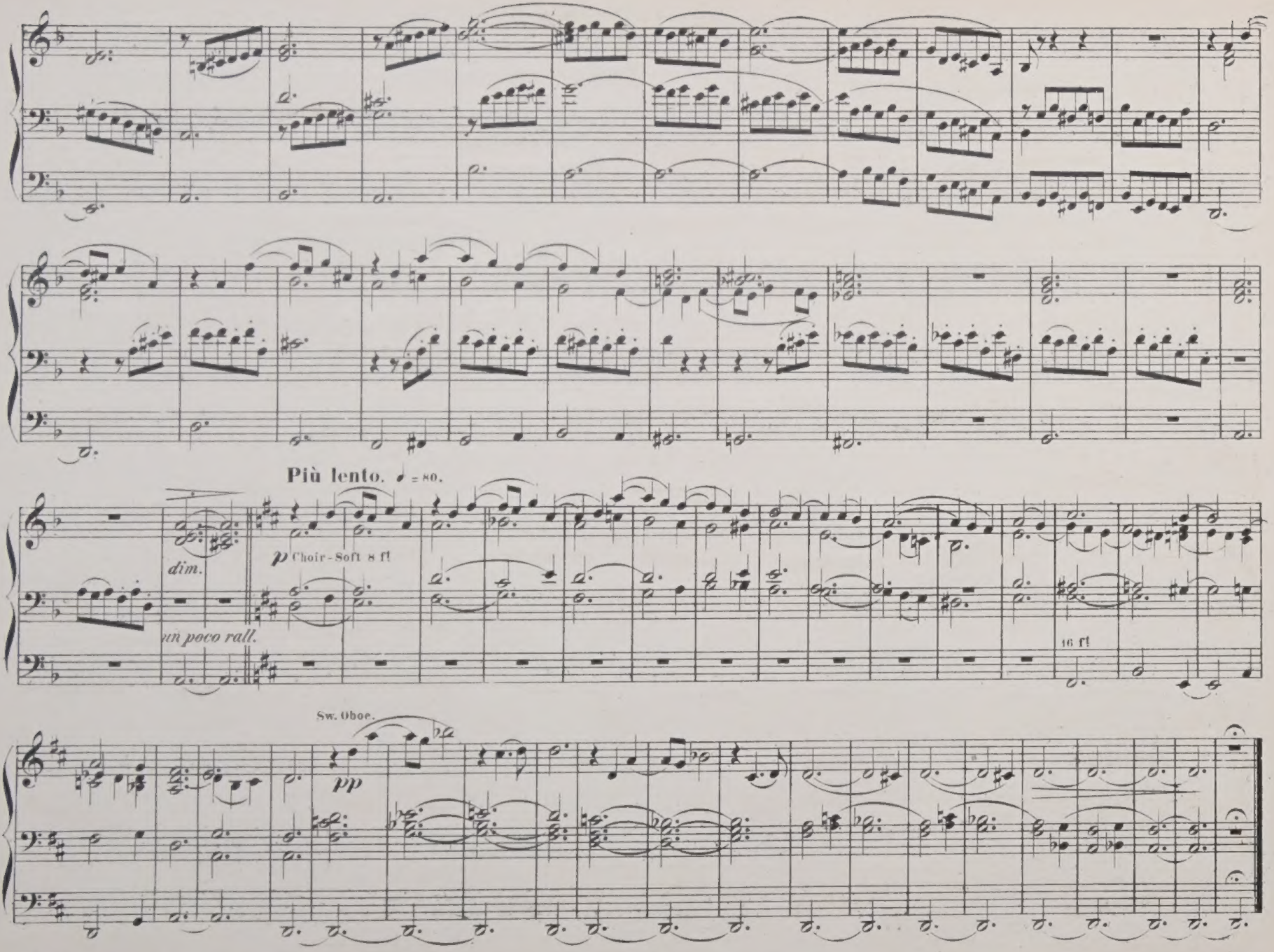



add 2 f! & couple Sw. 8 f! Reeds.
R.H.


Full.
Full, without Reeds.
Add Reeds.
molto rall.

Andante serioso.

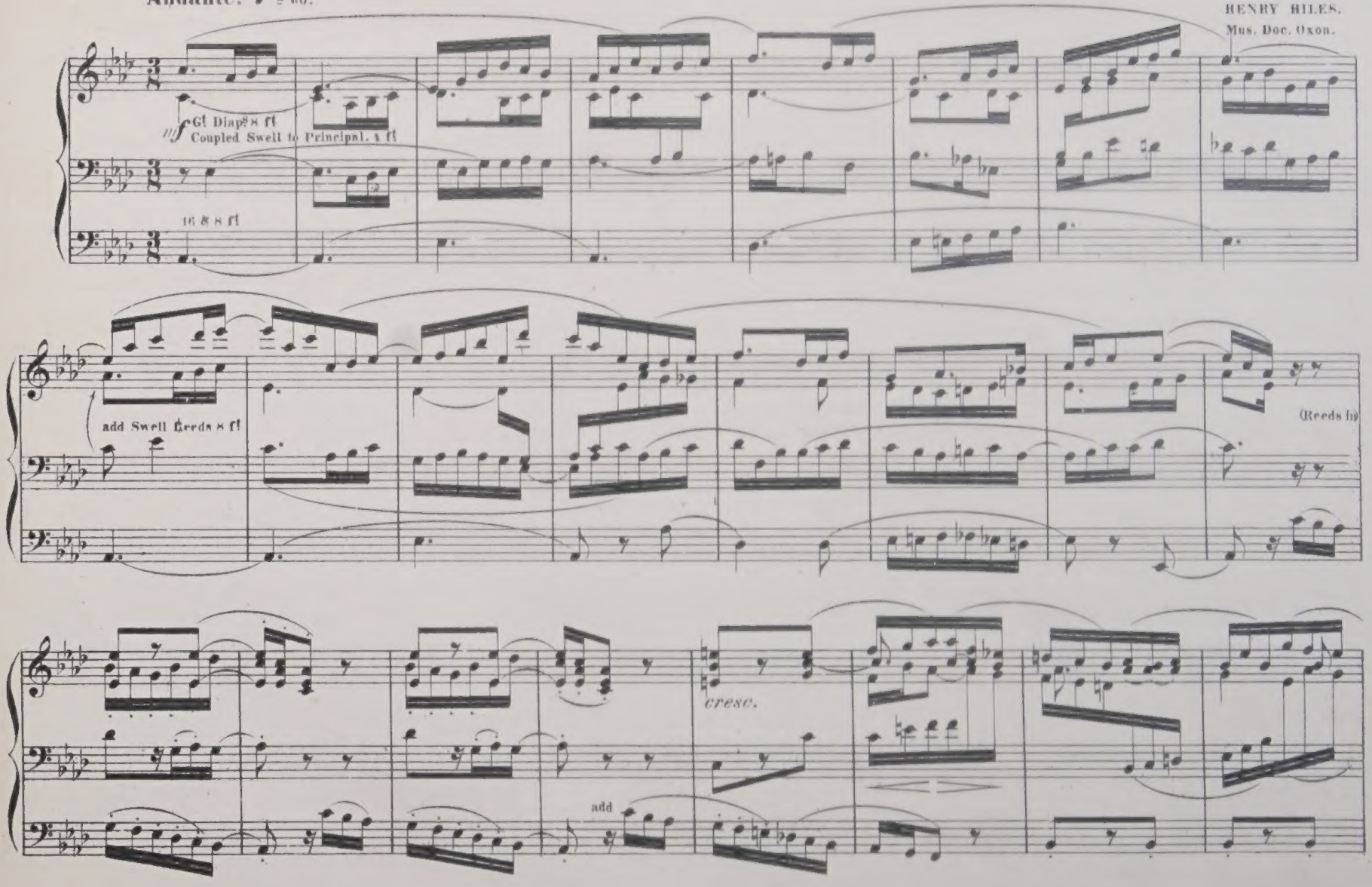


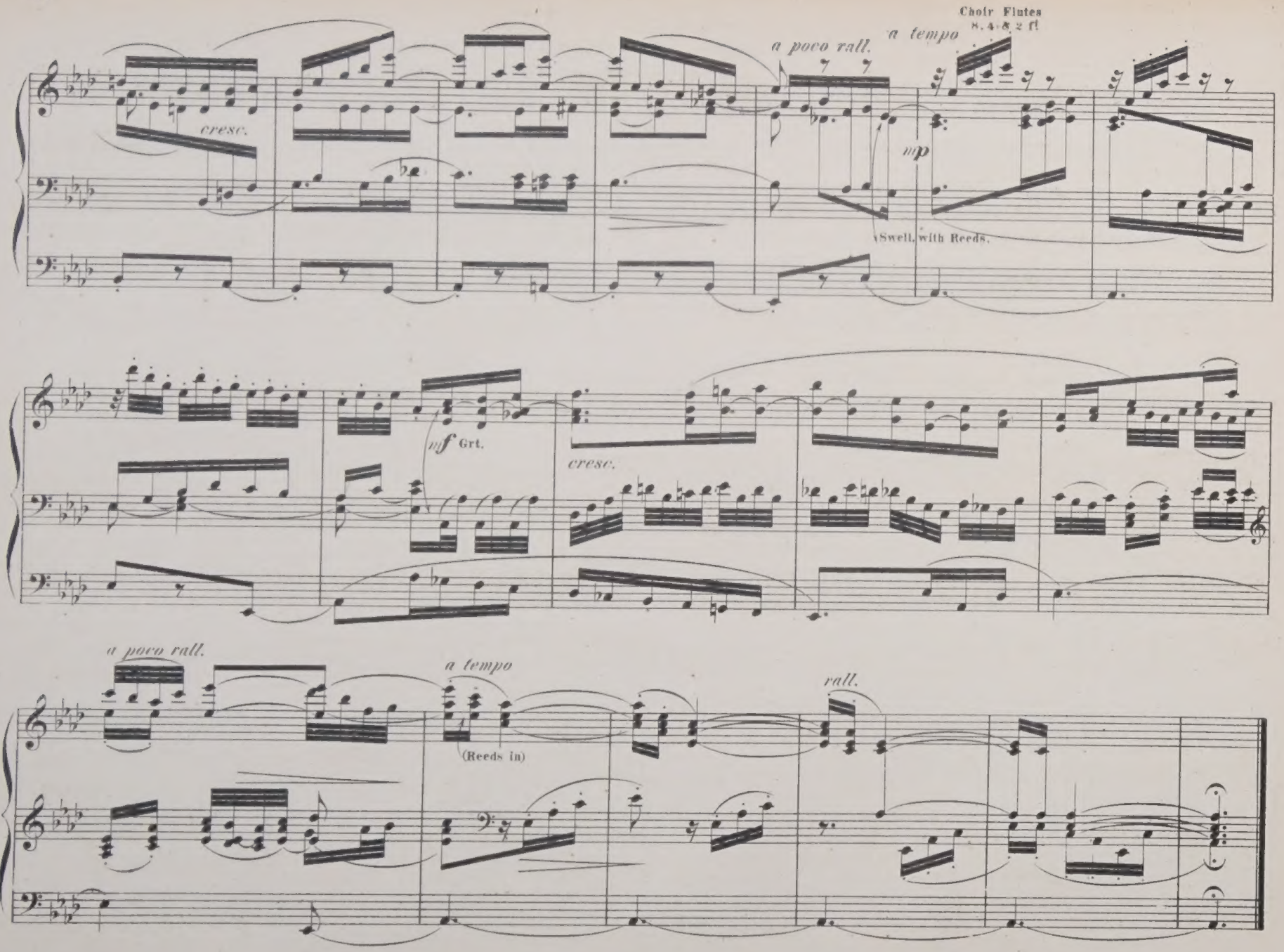

Più lento. ♩ = 80.
dim.
p Choir-Soft 8 ft
un poco rall.
16 ft
Sw. Oboe.
pp

Theme.
No. 1.

Andante. ♪ = 60.

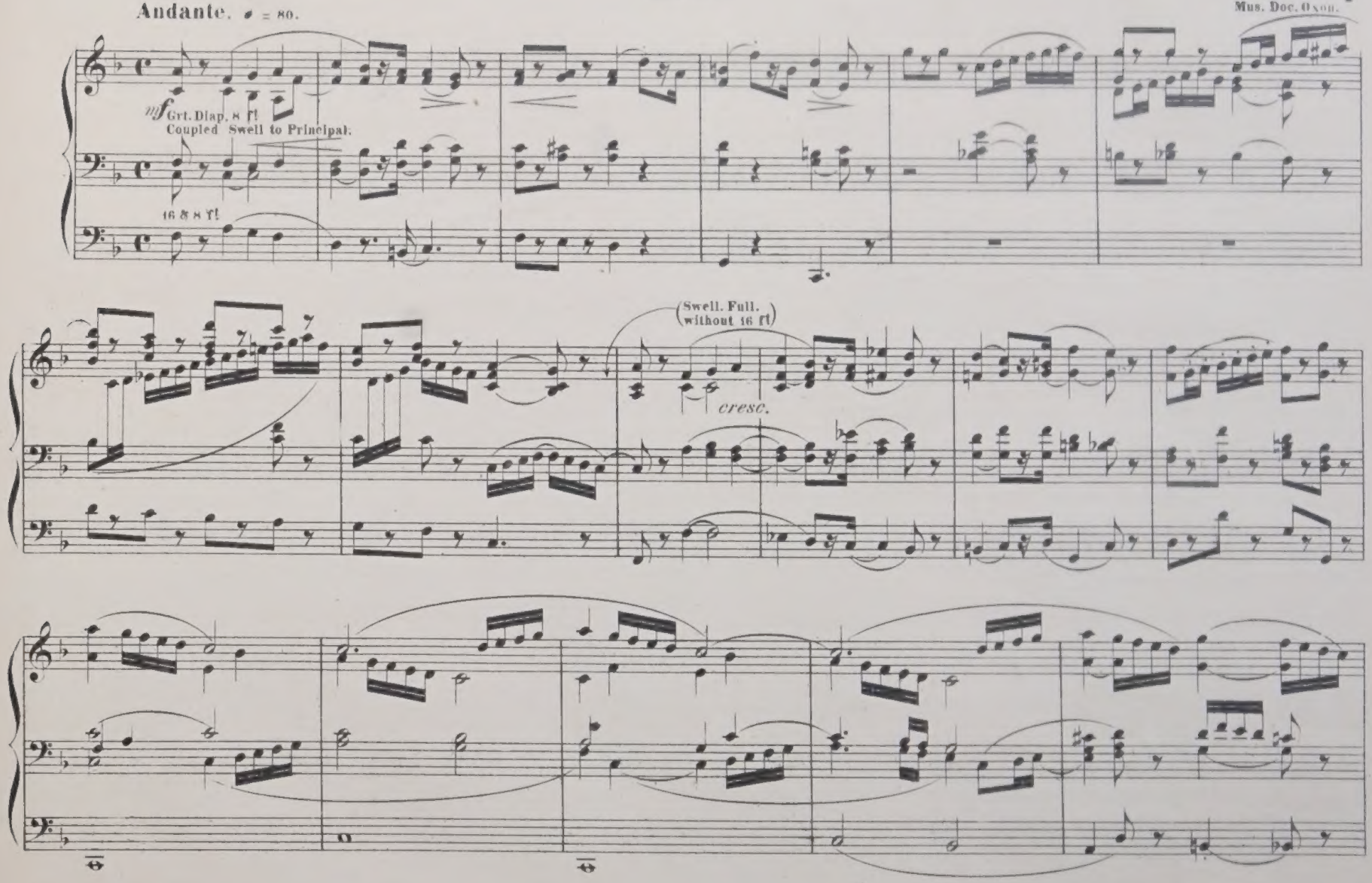
HENRY HILES.
Mus. Doc. Oxon.

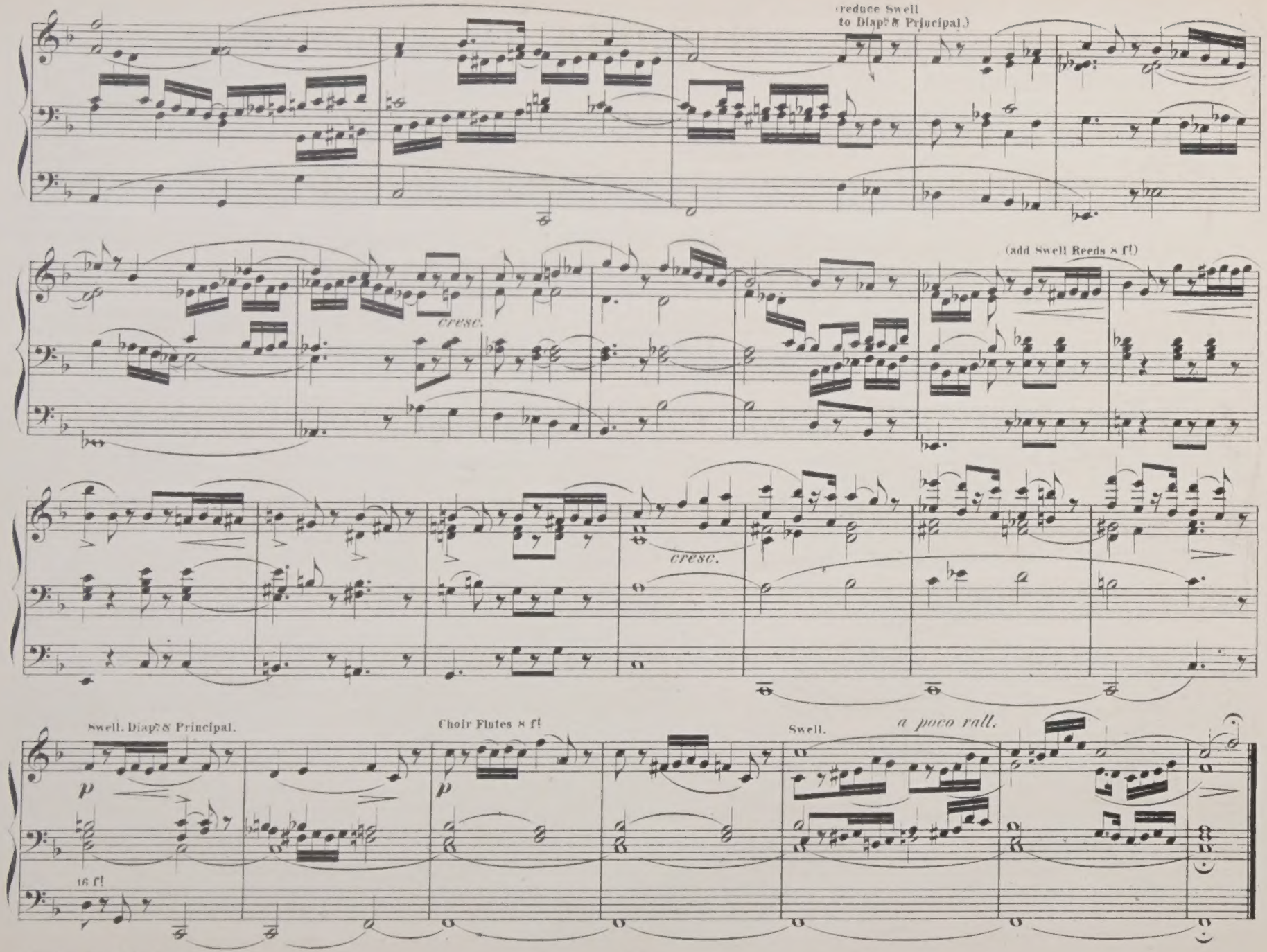



Choir Flutes
8. 4. 8. 2 ft
a poco rall.
a tempo
cresc.
mp
(Swell with Reeds.
mf Grt.
cresc.
a poco rall.
a tempo
(Reeds in)
rall.

Theme.
N° 2.

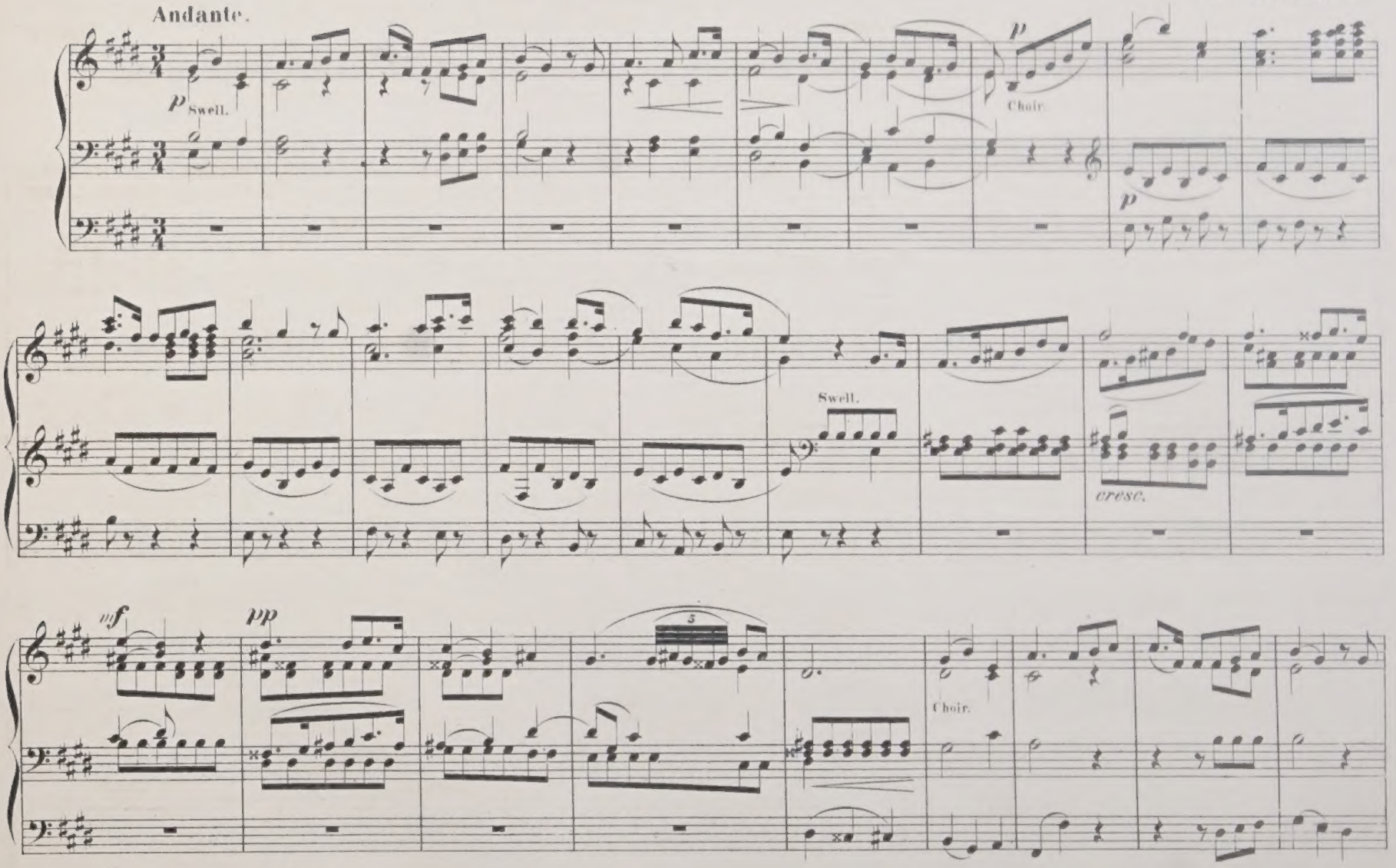
HENRY HILES,
Mus. Doc. Oxon.



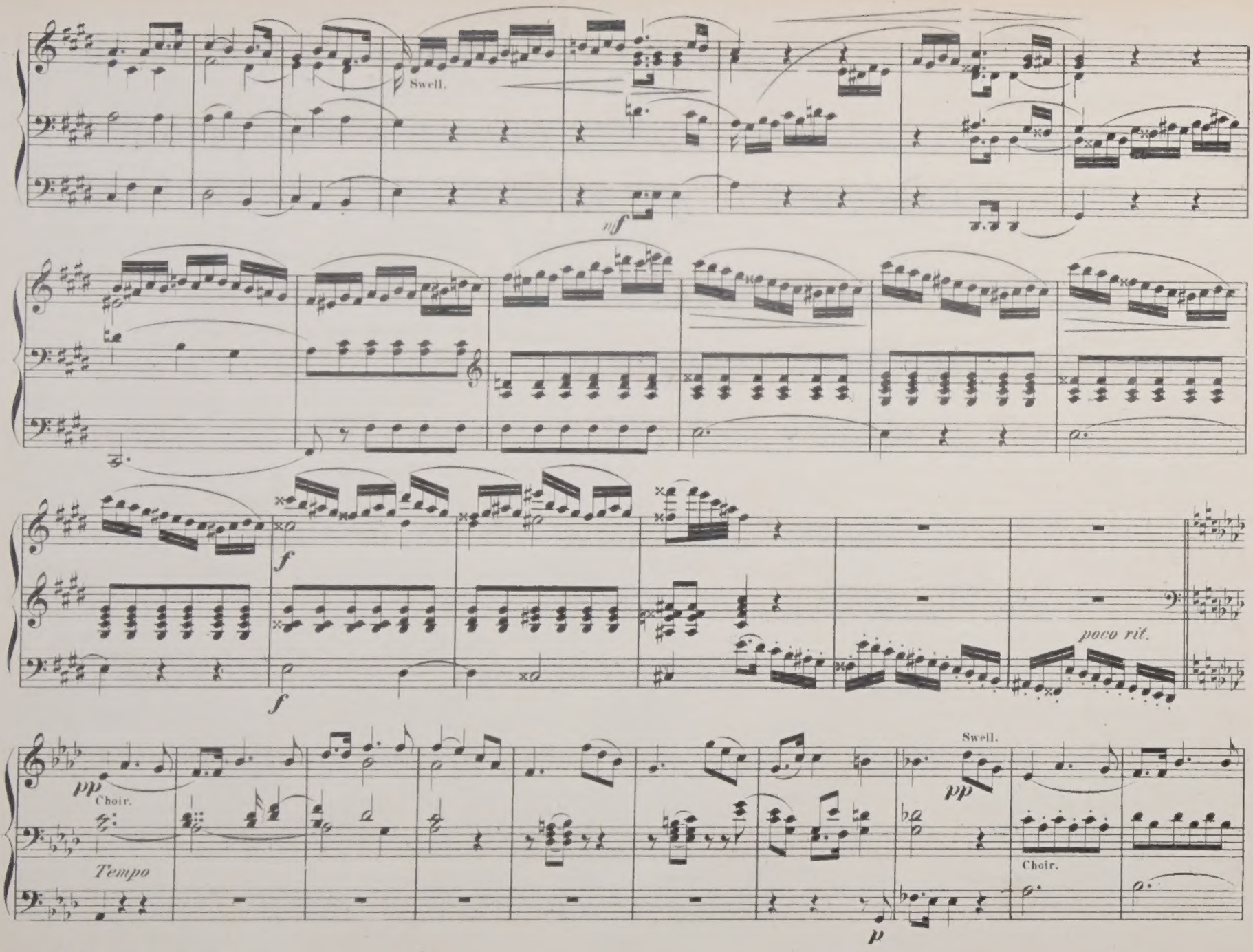

(reduce Swell
to Diap? 8 Principal.)
(add Swell Reeds 8 f!)
cresc.
cresc.
Swell. Diap? 8 Principal.
Choir Flutes 8 f!
Swell.
a poco rall.
16 f!

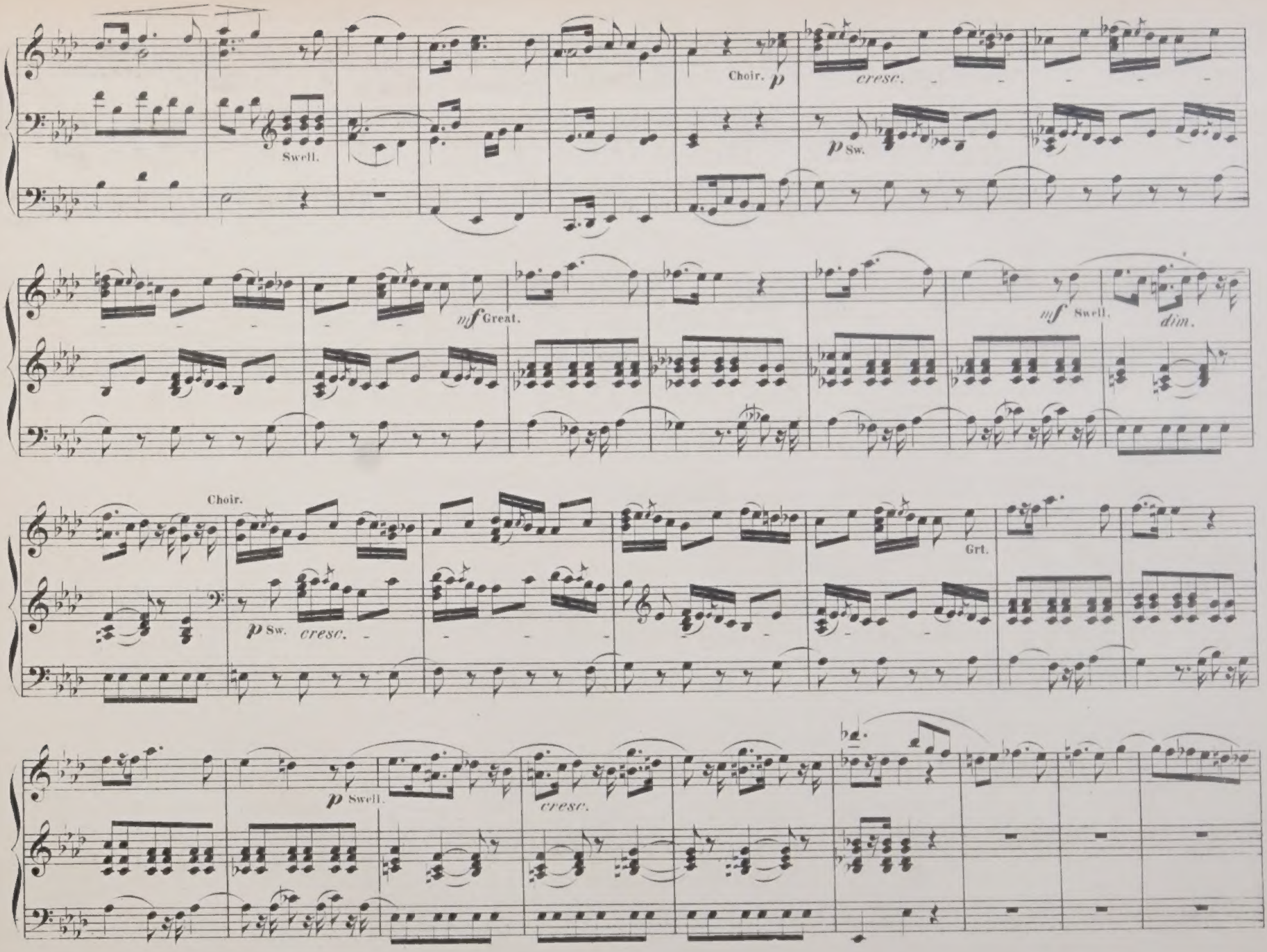
Andante.*

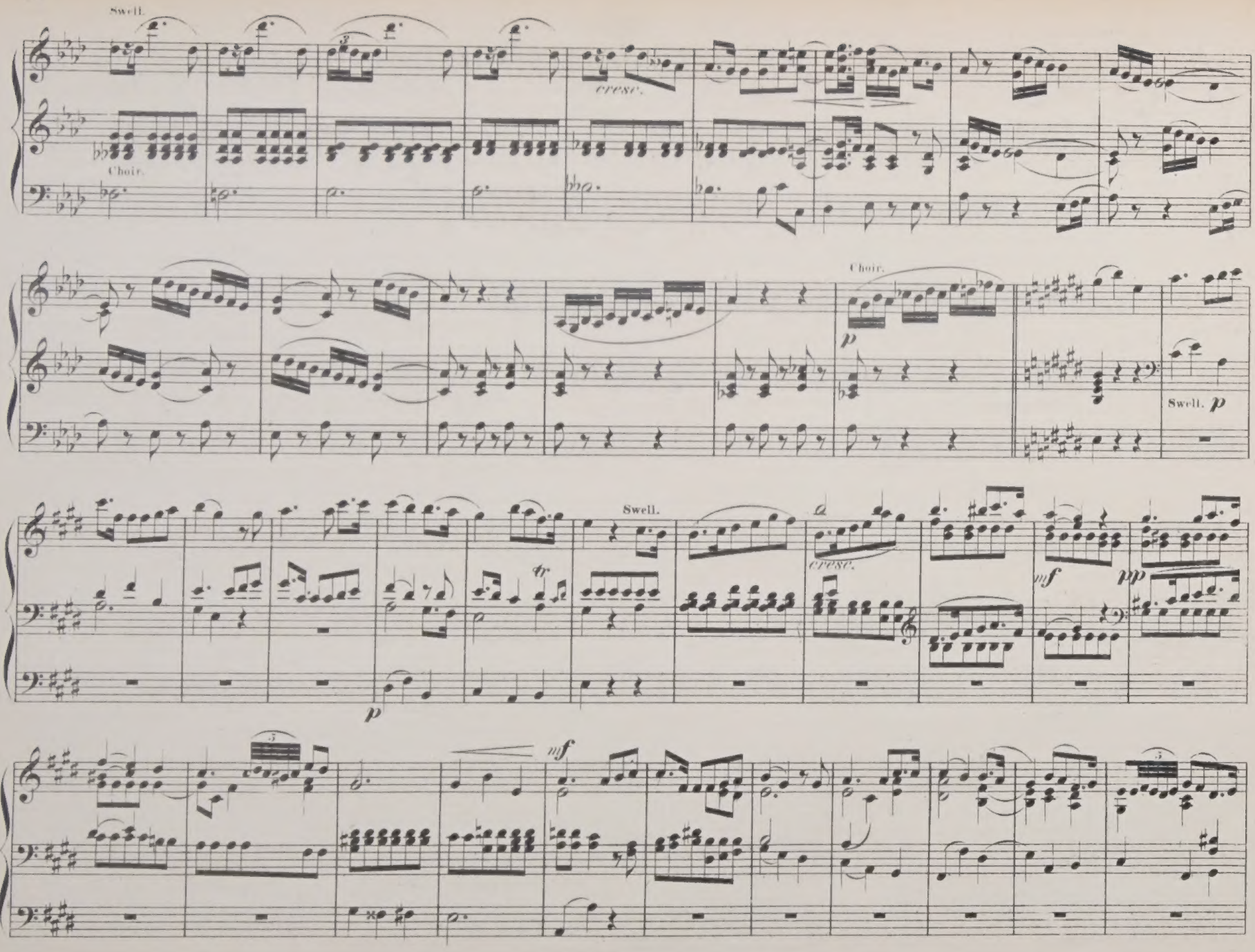
G. A. MACFARREN.

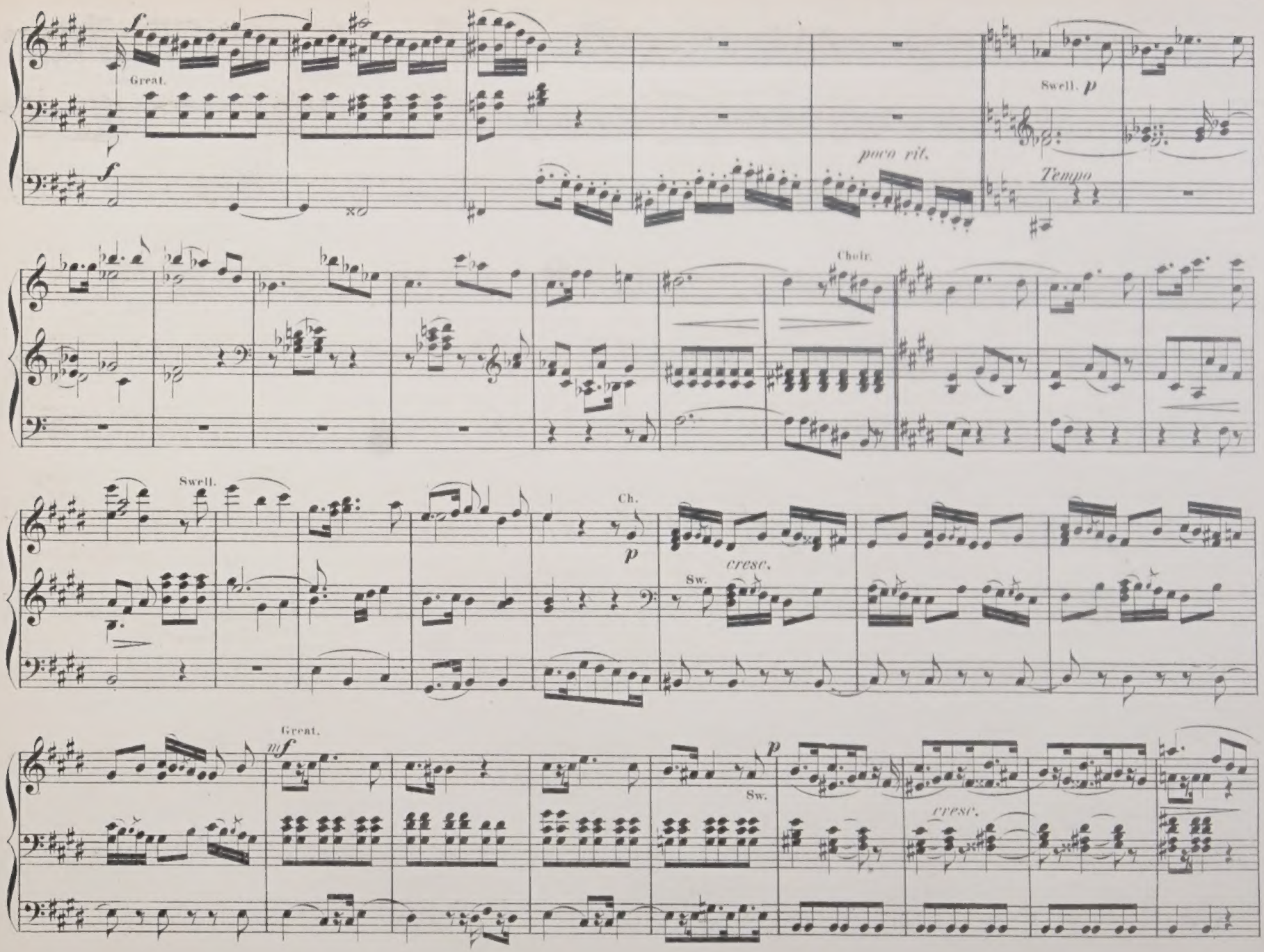


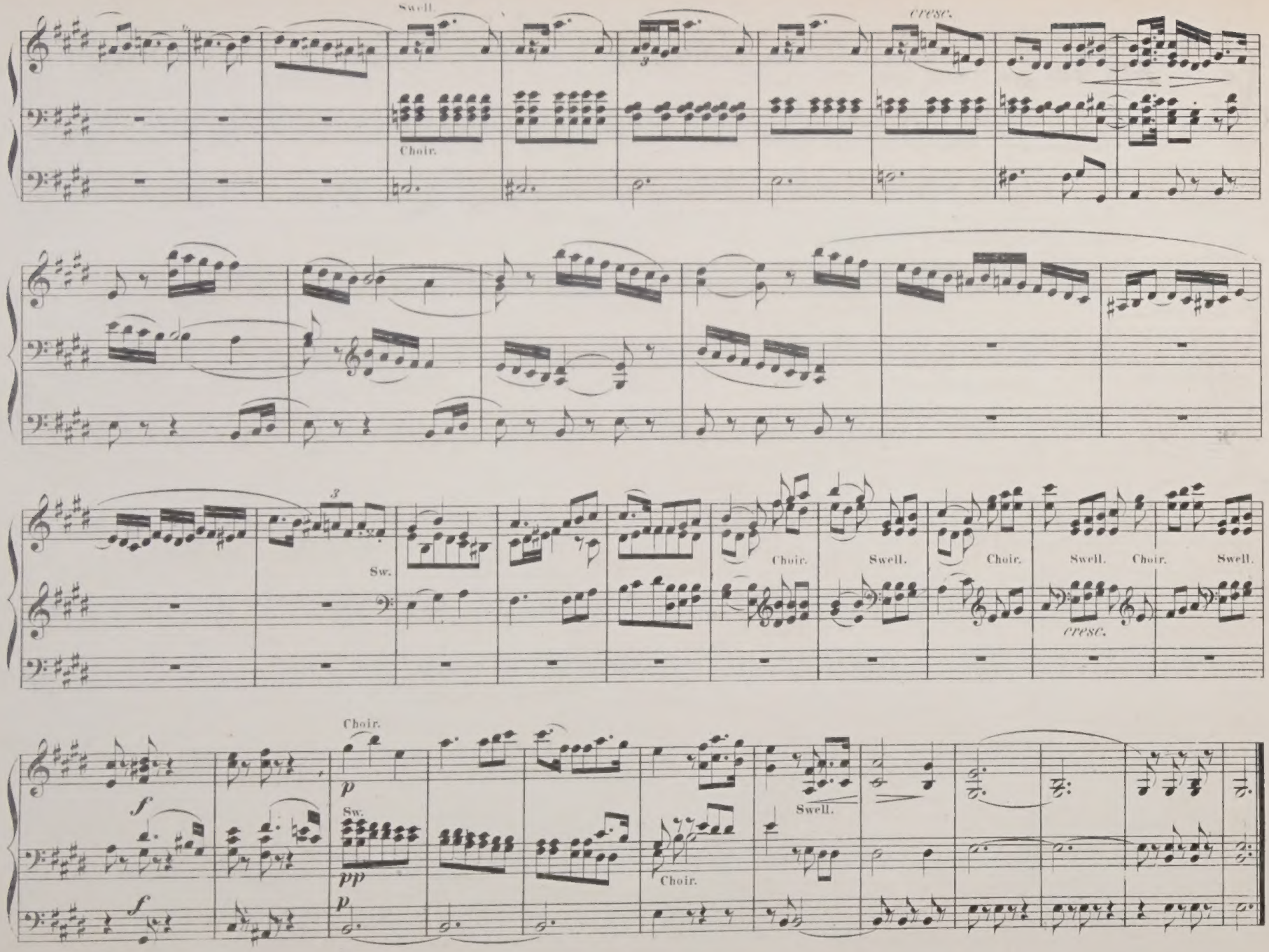
* Continuation of the Sonata in Part 2. The Finale (Allegro) will appear in Part 4.


Swell.
mf
f
f
poco rit.
pp
Choir.
Tempo
Swell.
pp
Choir.
p


Swell.
Choir. p
cresc.
p Sw.
mf Great.
mf Swell.
dim.
Choir.
p Sw. cresc.
Grt.
p Swell.
cresc.


Swell.
cresc.
Choir.
Choir.
p
Swell. p
Swell.
a
cresc.
mf
pp
tr
p
mf

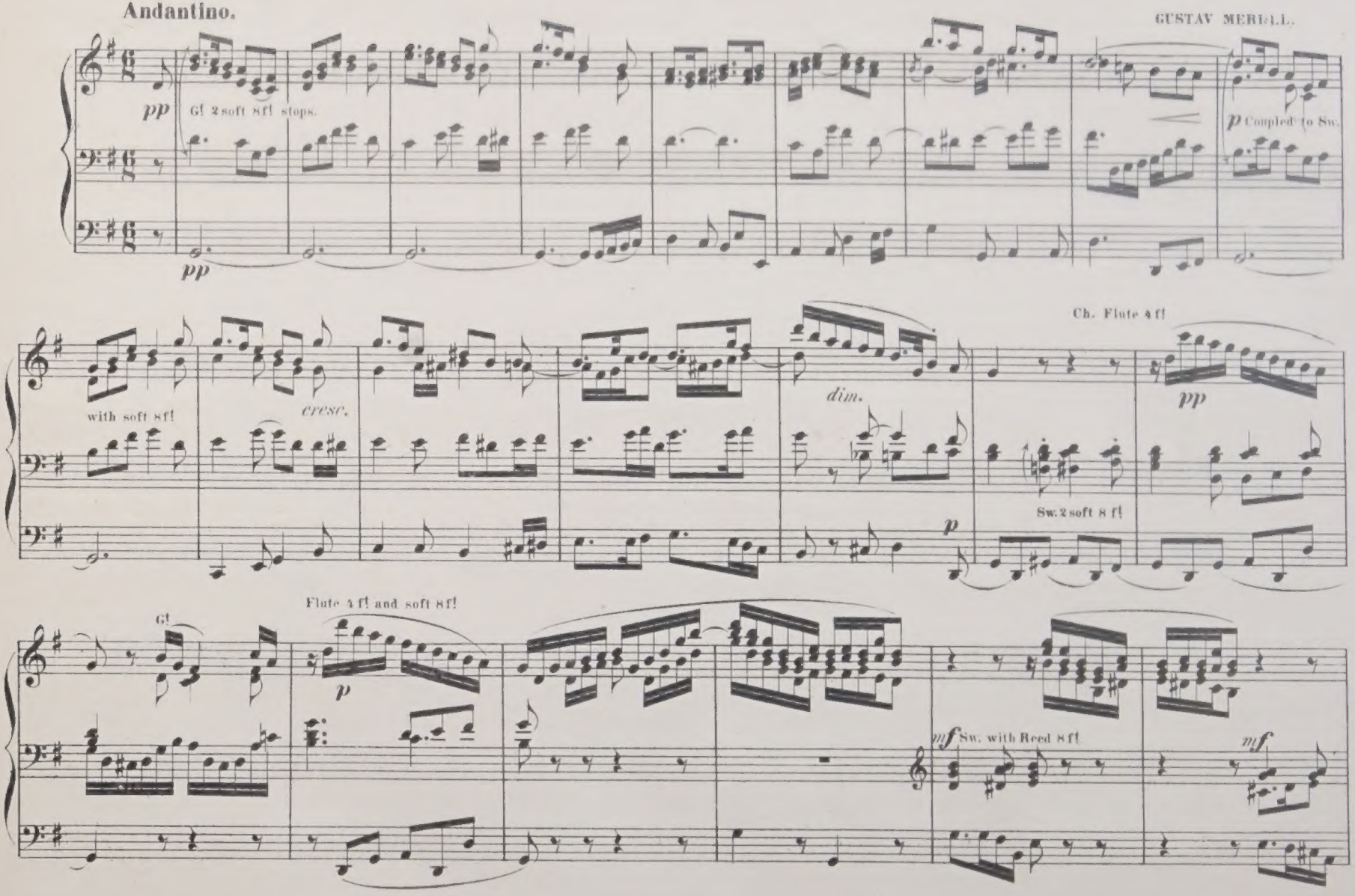

Great.
Swell. p
poco rit.
Tempo
Choir.
Swell.
Ch.
p
cresc.
Sw.
Great.
mf
p
Sw.
cresc.

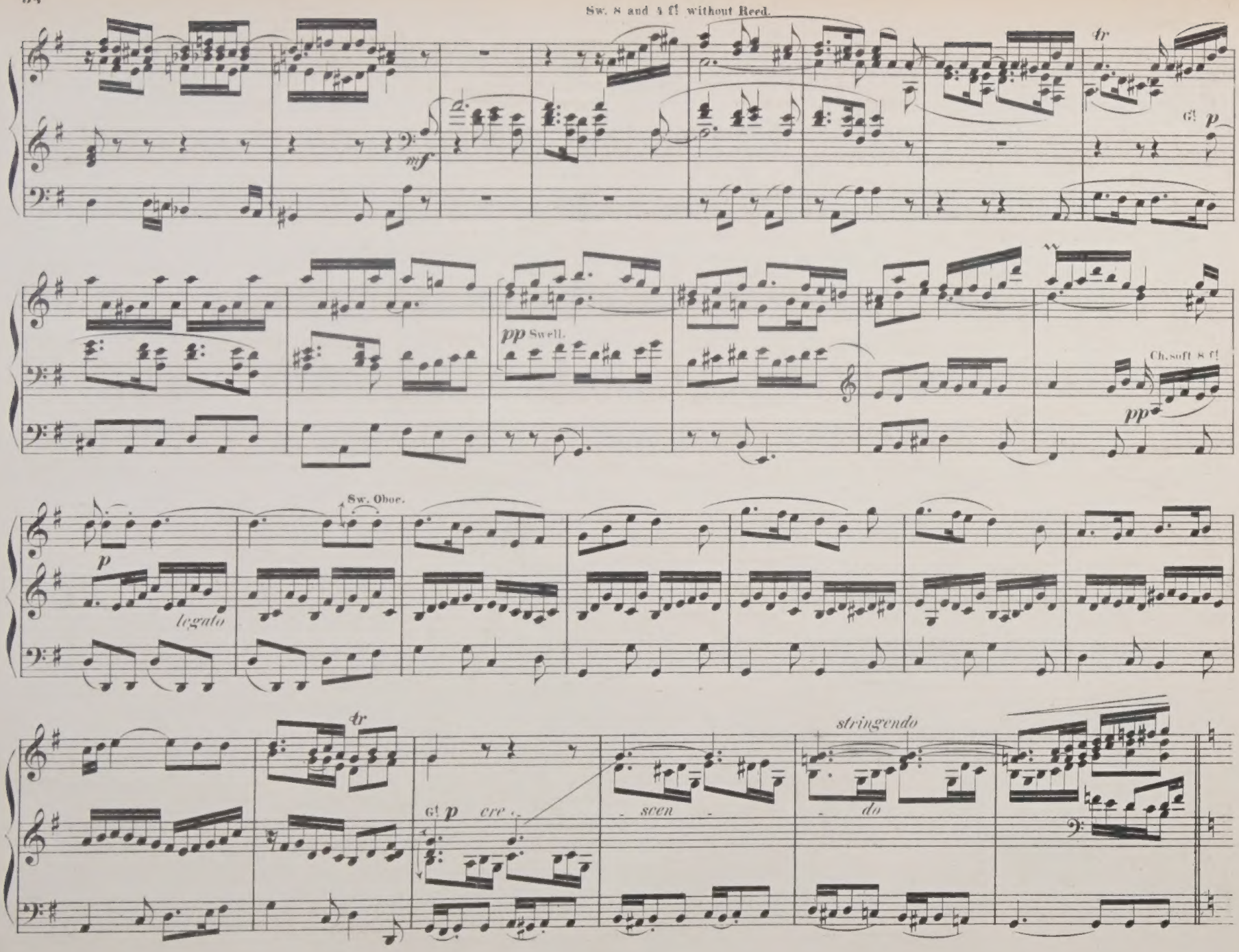

Swell.
Choir.
Cresc.
3
Sw.
Choir.
Swell.
Choir.
Swell.
Choir.
Swell.
Cresc.
Choir.
f
p
Sw.
pp
Choir.
Swell.
f
p

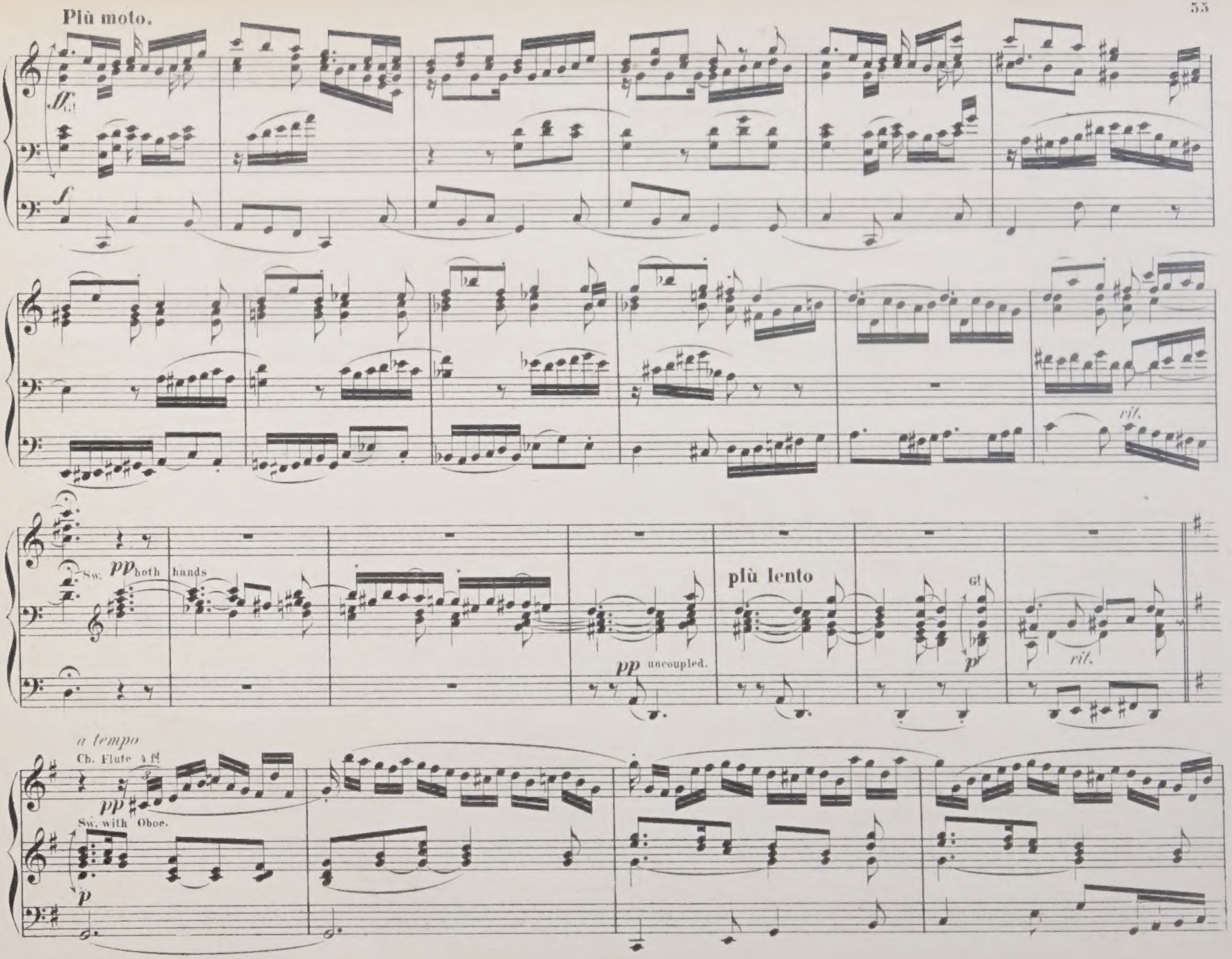
Pastorale.

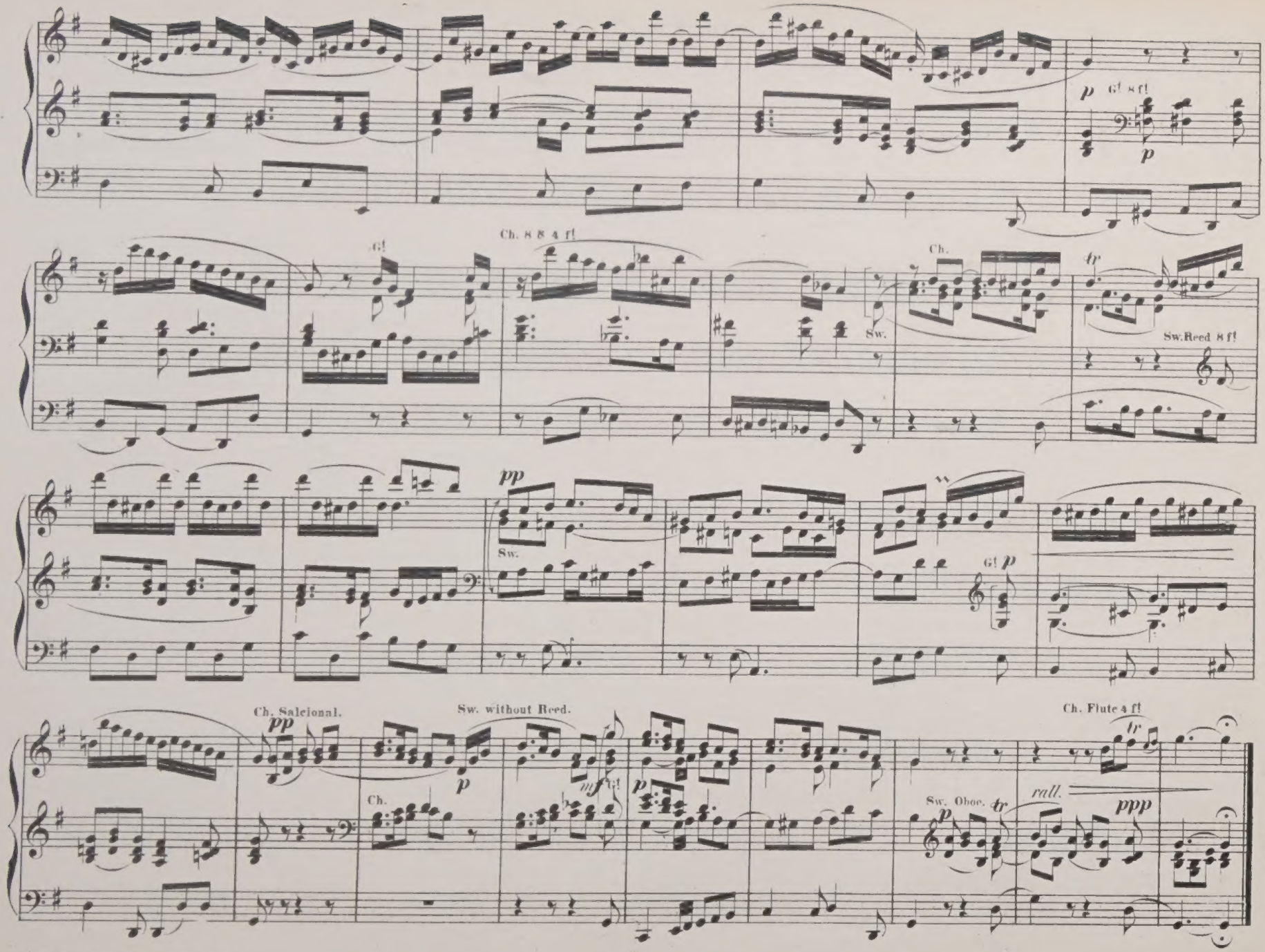
Andantino.

GUSTAV MERKEL.

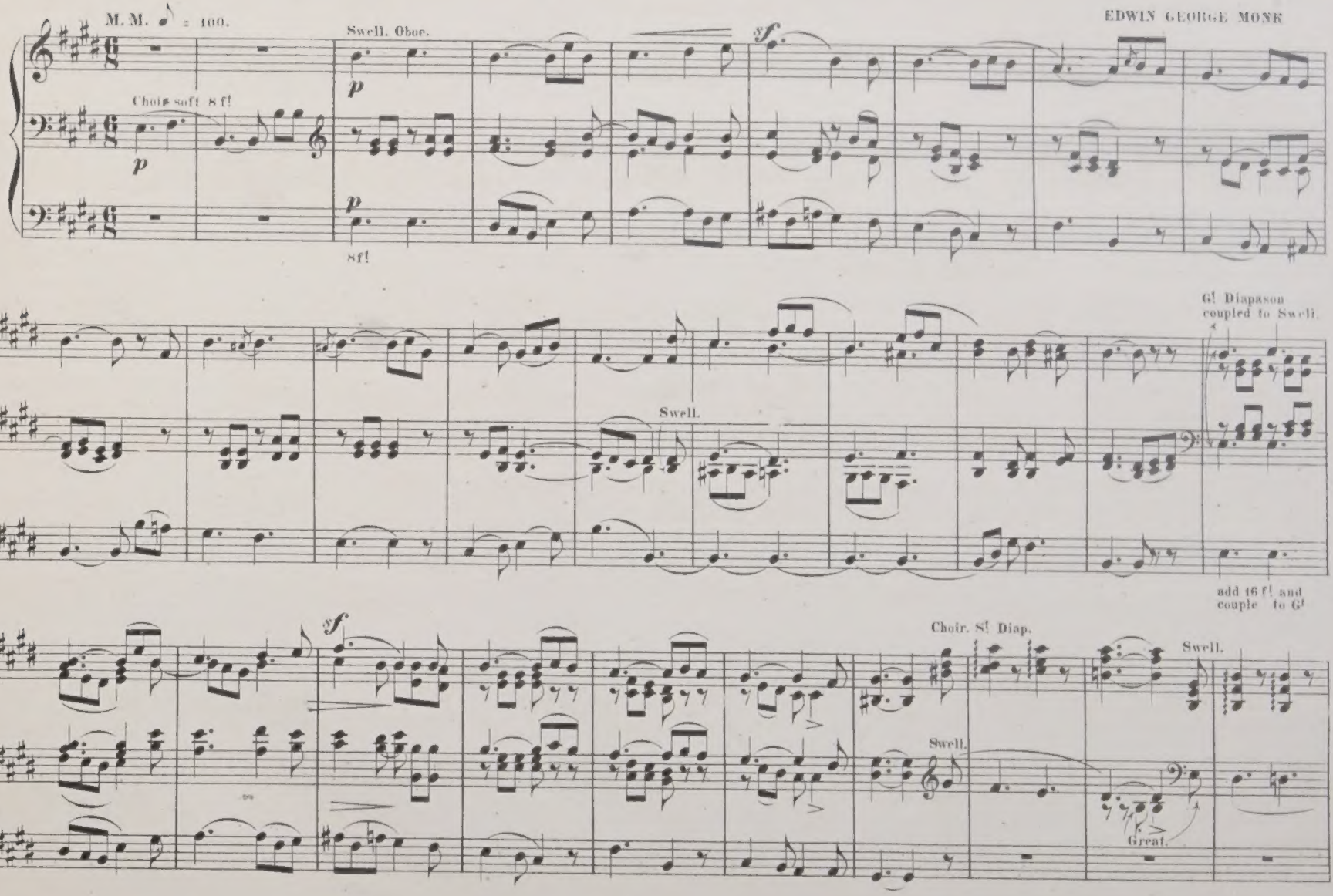


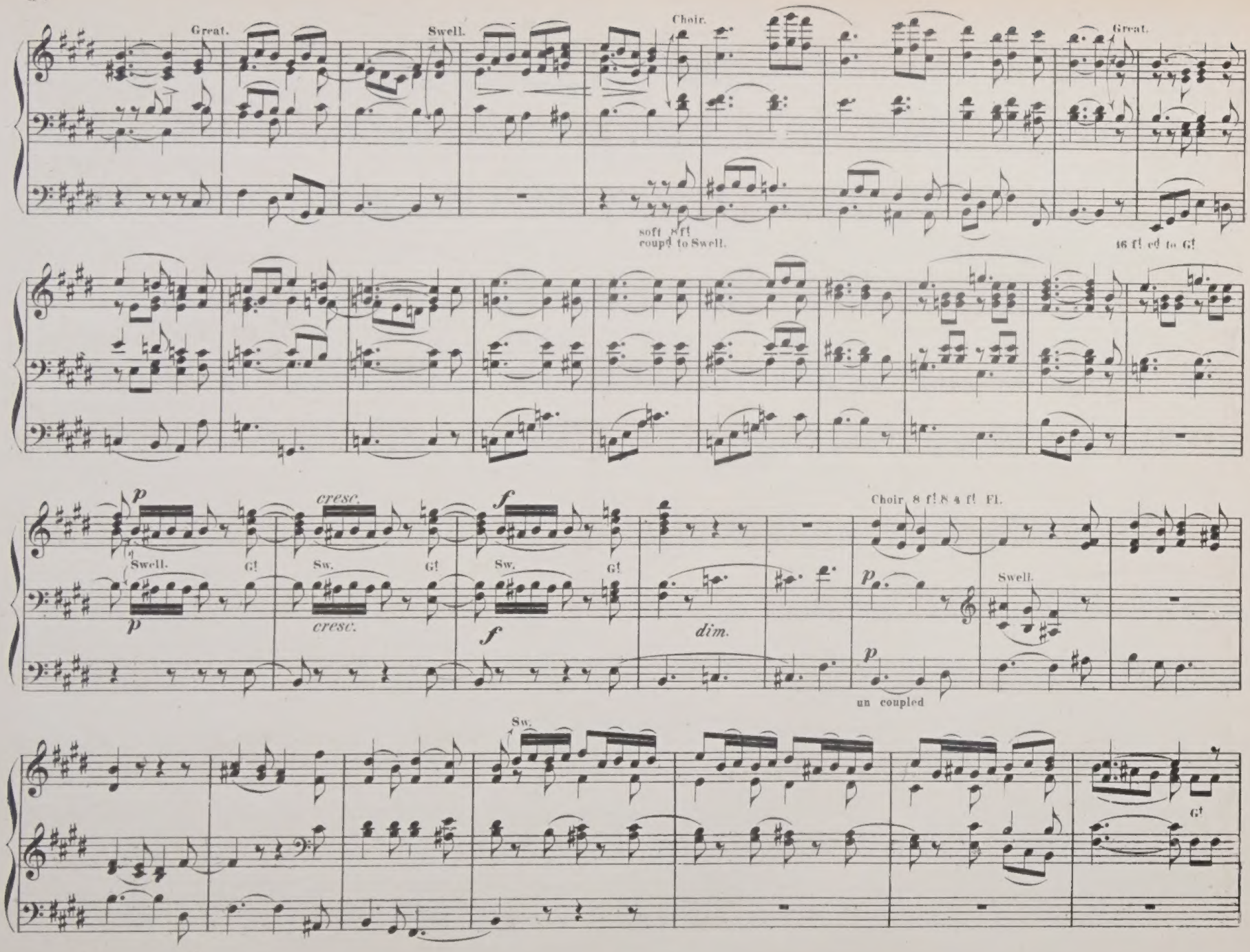

Sw. 8 and 4 ft without Reed.
tr
mf
Gt p
pp Swell.
Ch. soft 8 ft
pp
Sw. Oboe.
p
legato
tr
Gt p
cre -
- scen -
stringendo
- do

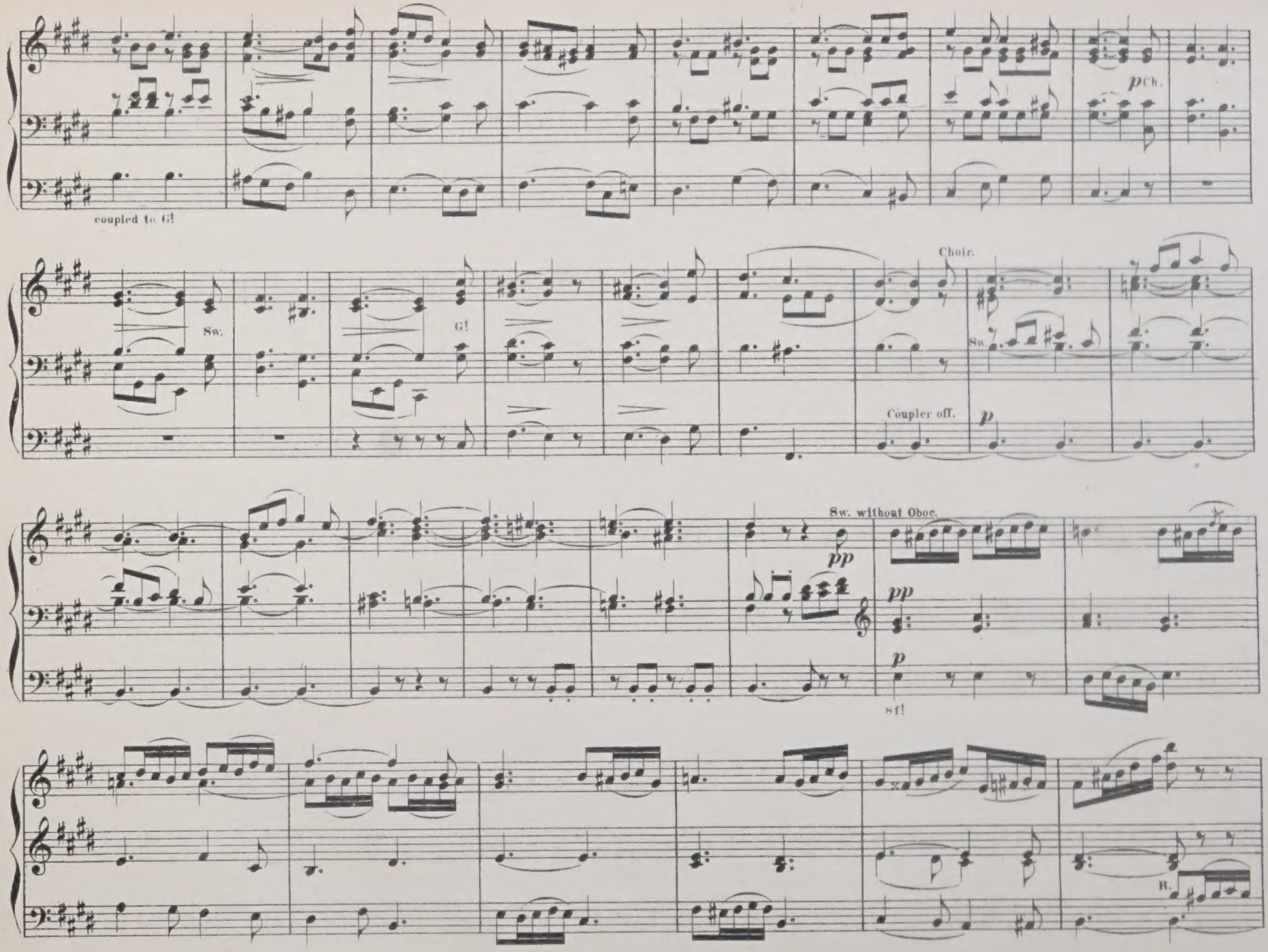

Più moto.
Gt.
f
rit.
Sw.
pp both hands
più lento
Gt.
p
rit.
pp uncoupled.
a tempo
Ch. Flute 4 ft.
pp
Sw. with Oboe.
p

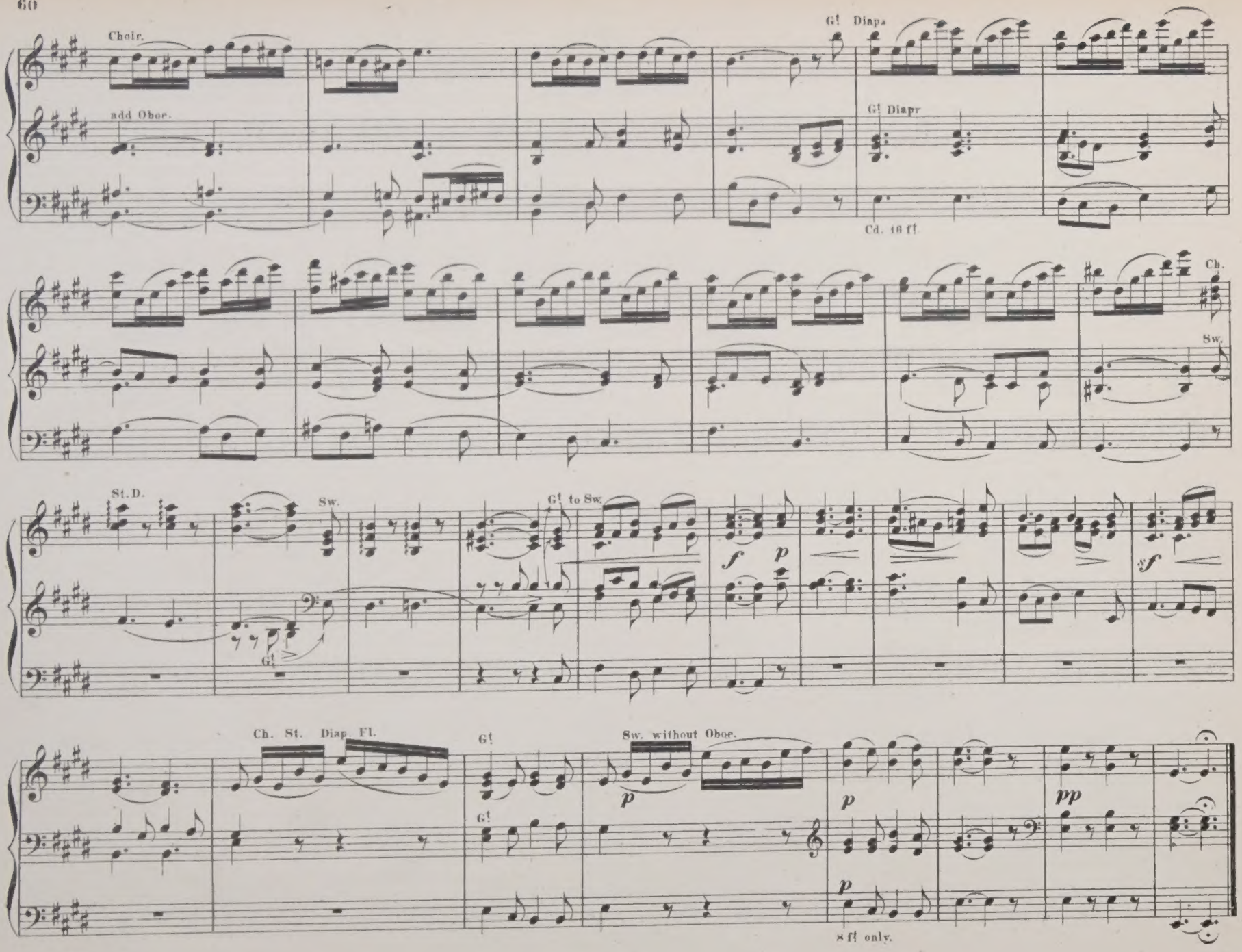

p G! 8 ft
p
G!
Ch. 8 8 4 ft
Sw.
Ch.
tr
Sw. Reed 8 ft
pp
Sw.
G! p
Ch. Salcional.
pp
Sw. without Reed.
Ch.
p
mf
p
Ch. Flute 4 ft
tr
Sw. Oboe. 8 ft
p
tr
rall.
ppp

Andante sostenuto.




Great.
Swell.
Choir.
Great.
soft 8 ft
coupd to Swell.
16 ft ed to G!
p
cresc.
f
Swell.
G!
Sw.
G!
Sw.
G!
p
cresc.
f
dim.
Choir 8 ft 8 & 4 ft Fl.
p
Swell.
p
un coupled
Sw.
G!


coupled to G!
p Ch.
Sw.
G!
Choir.
Sw.
Coupler off.
p
Sw. without Oboe.
pp
pp
p
sf!
R.


Choir.
add Oboe.
Gt Diapn
Gt Diapr
Cd. 16 ft.
Ch.
Sw.
St.D.
Sw.
Gt
Gt to Sw.
f
p
sf
Ch. St. Diap. Fl.
Gt
Gt
Sw. without Oboe.
p
p
p
pp
8 ft only.

Andante.

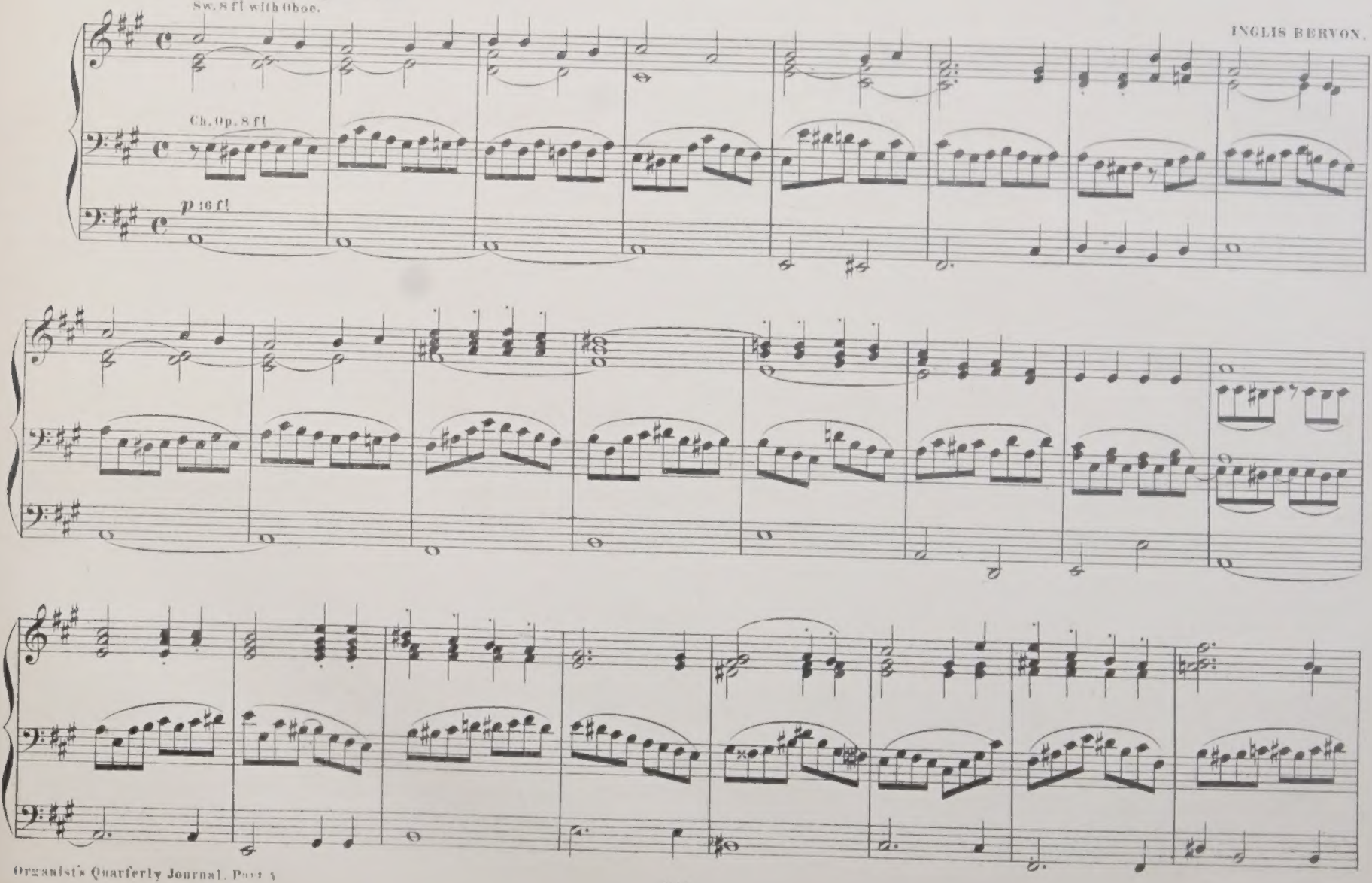
Andante e con grazia.

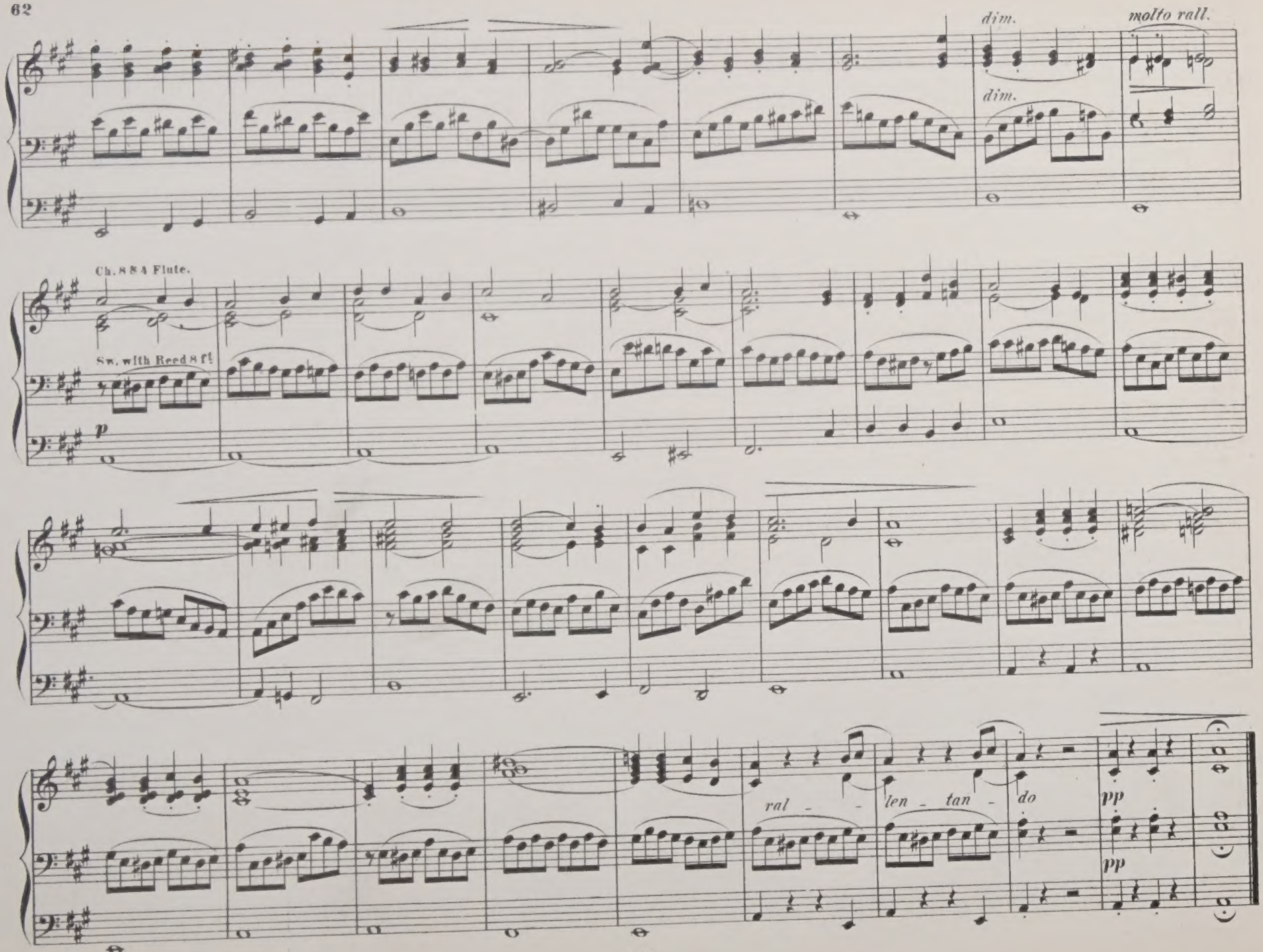
Sw. 8 ft with Oboe.

INGLIS BERVON.

Ch. Op. 8 ft

p 16 ft



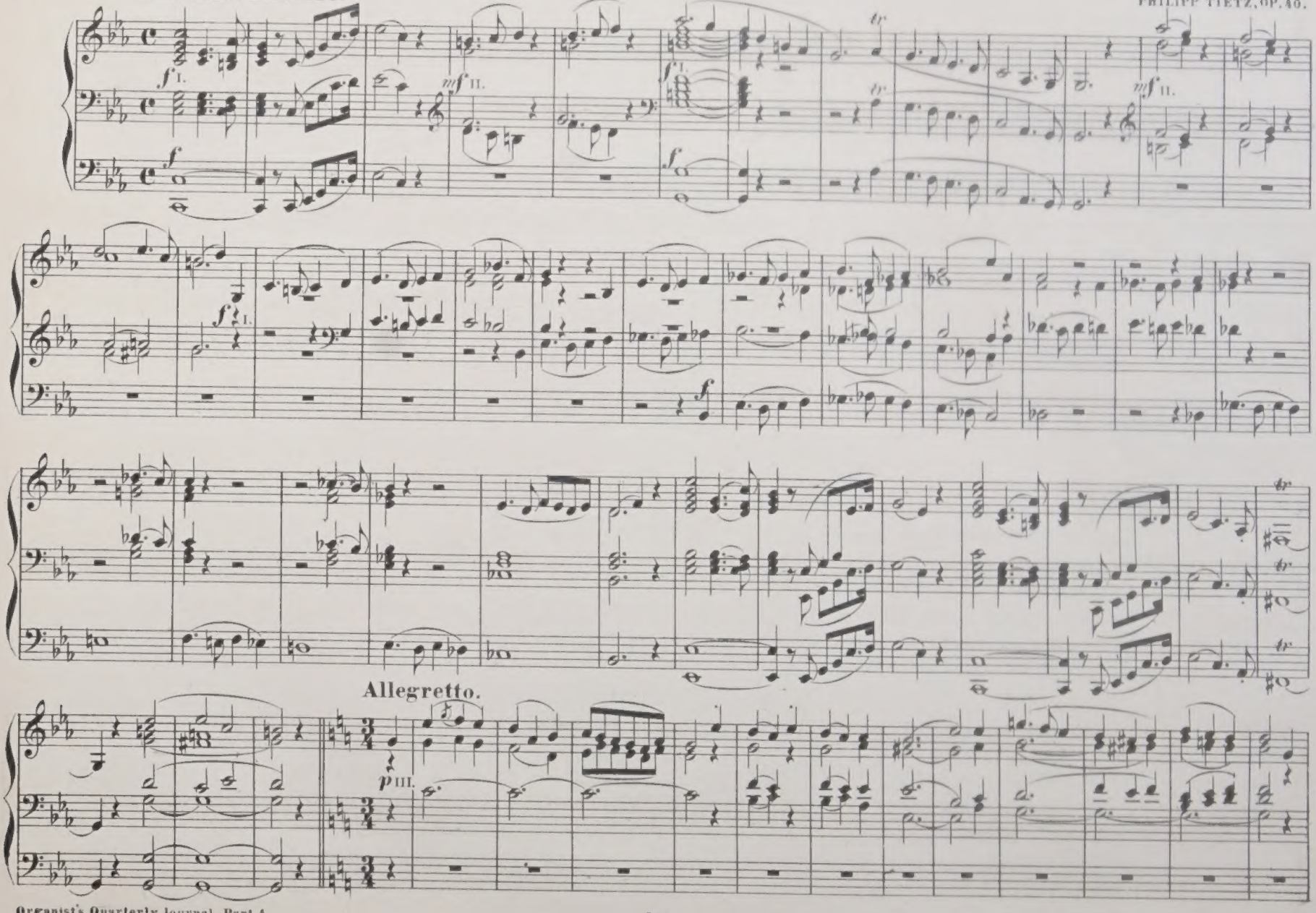

dim.
molto rall.
dim.
Ch. 8 8 4 Flute.
Sw. with Reed 8 ft
p
ral - len - tan - do
pp
pp

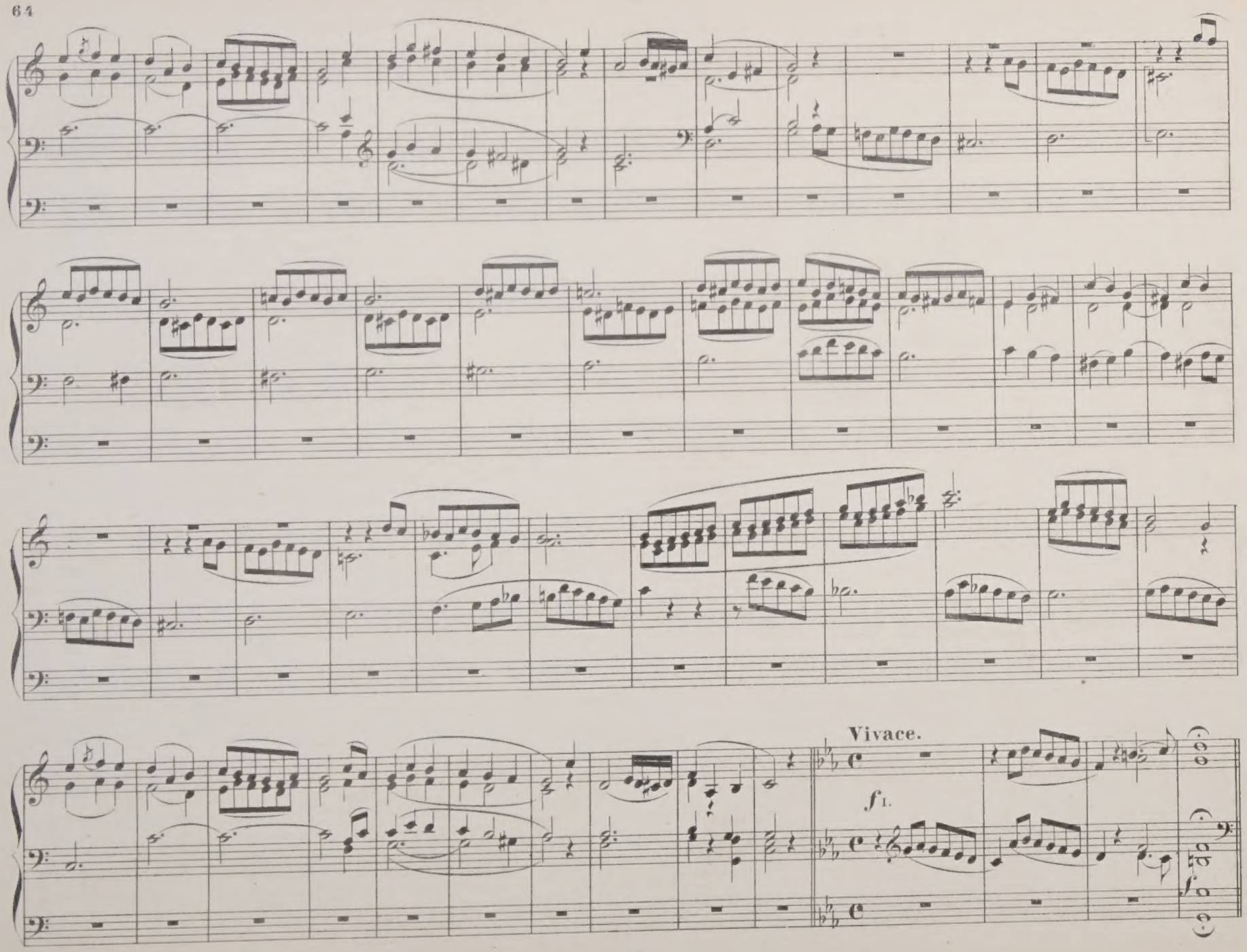
Manual I. Full Organ.
Manual II. Sw. 8 ft with soft Reed.
Manual III. Ch. 8, 8 & 4 ft

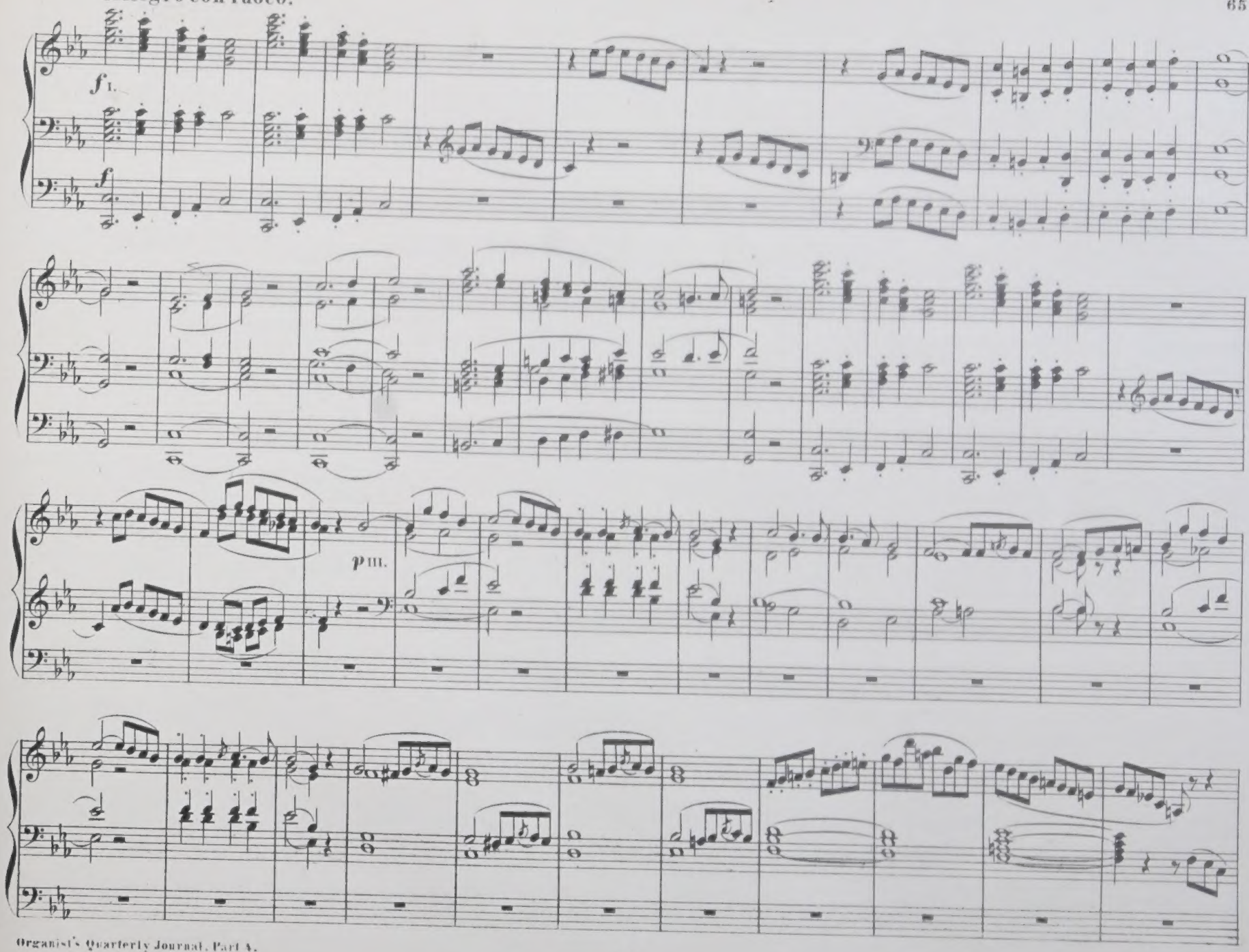
Fantasia.

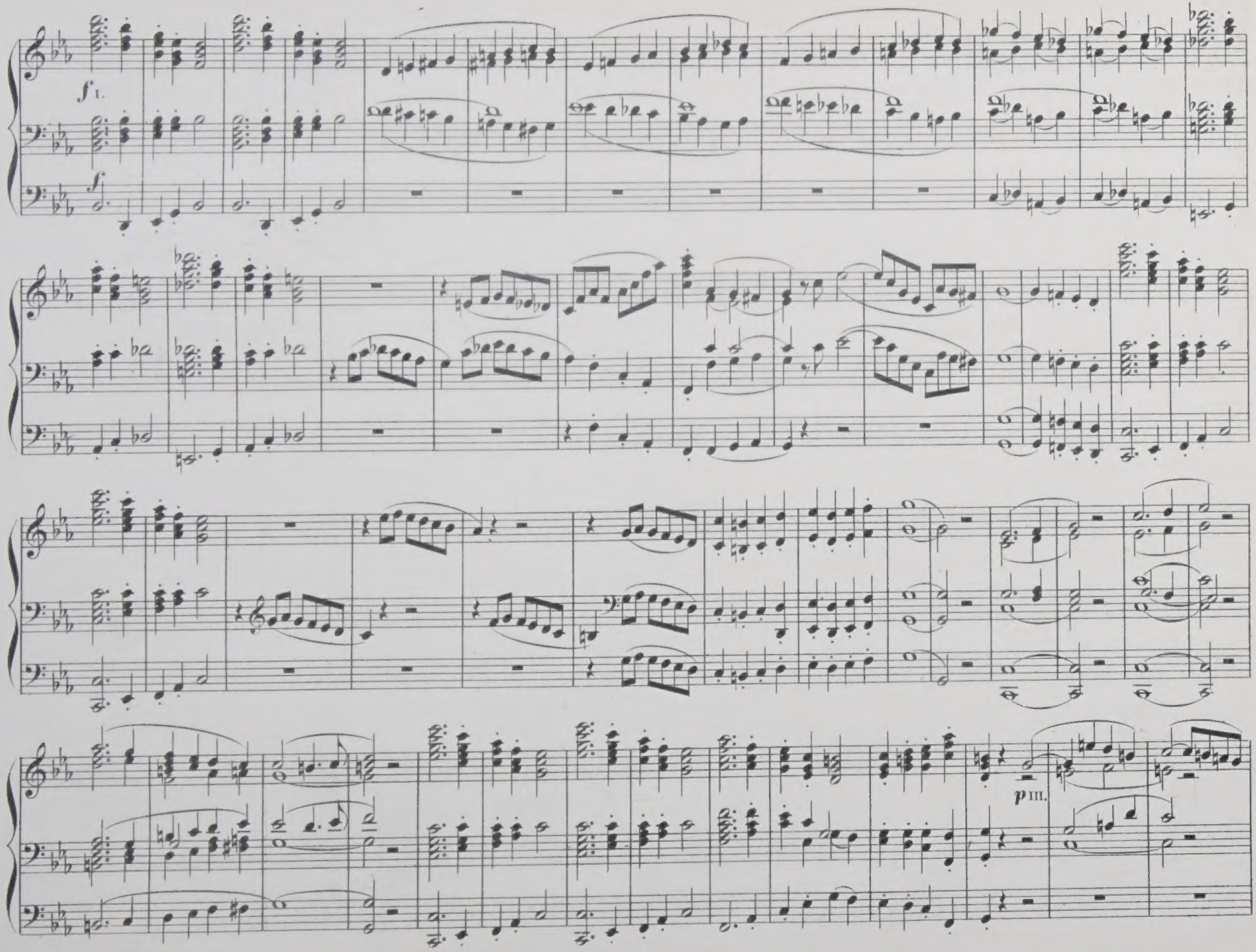
Andante maestoso.

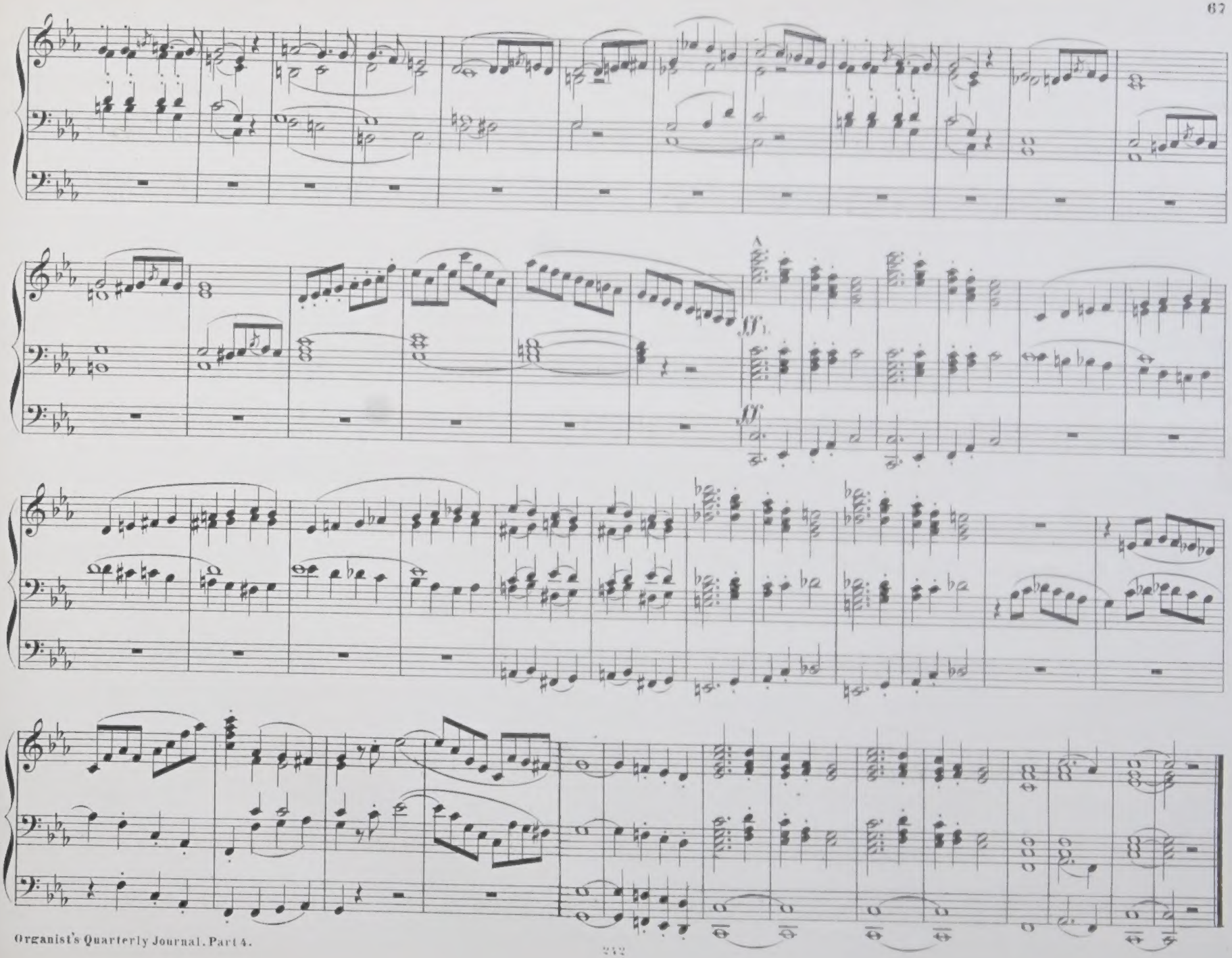
PHILIPP TIETZ, OP. 40.




Vivace.
f 1.
f


Allegro con fuoco.
f I.
f
p III.

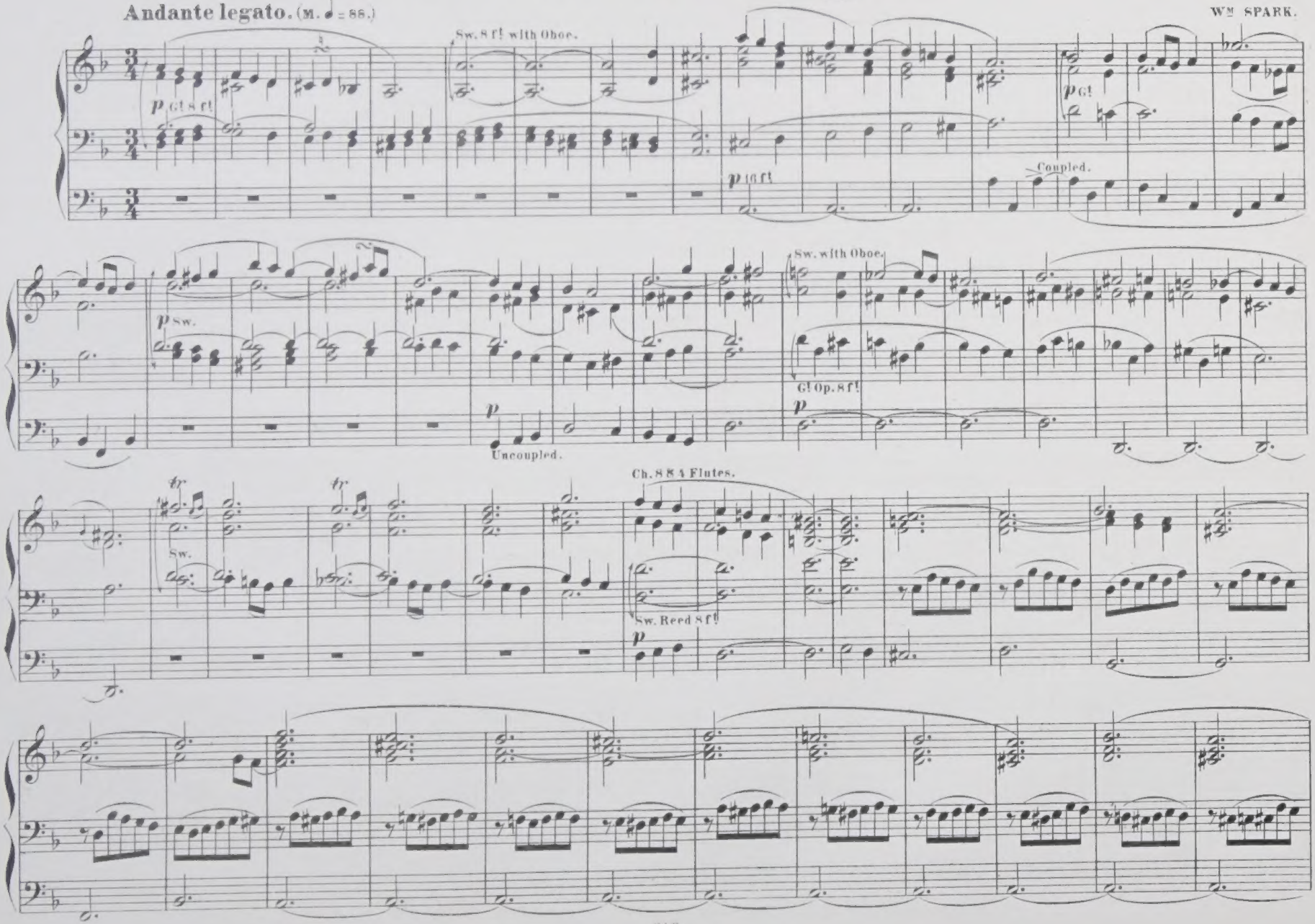

f I.
f
p III.

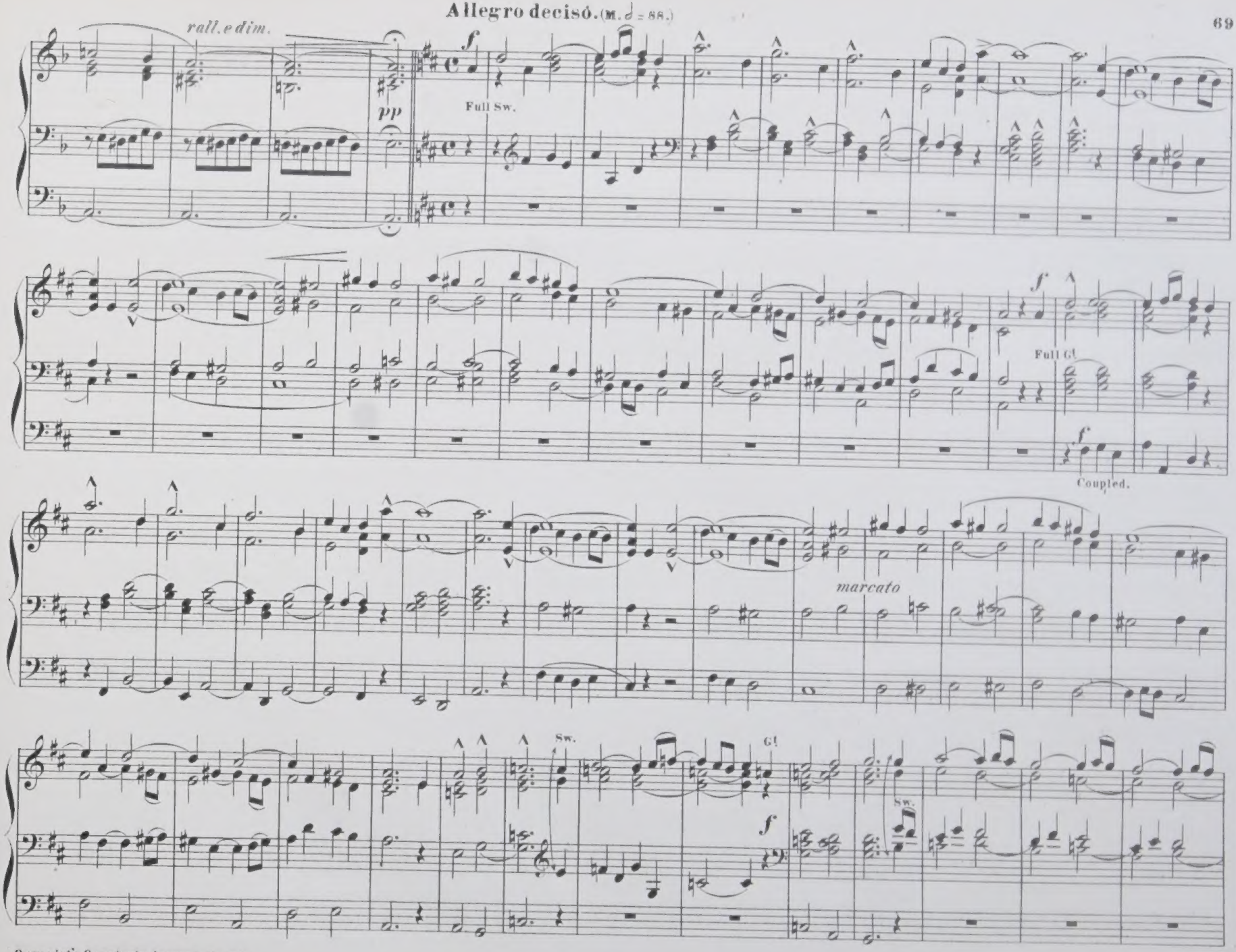

ff.
ff.

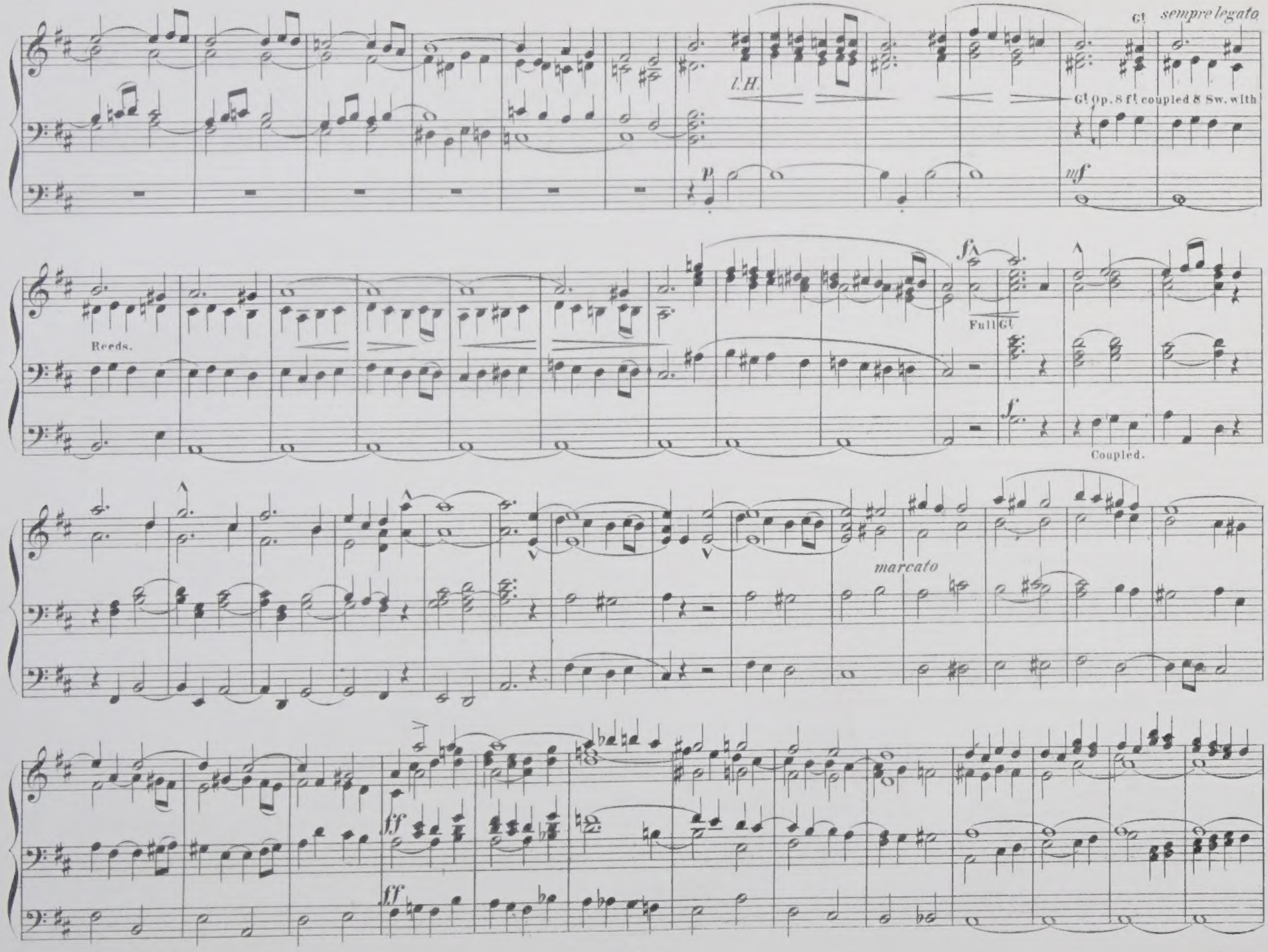
Andante and Allegro.

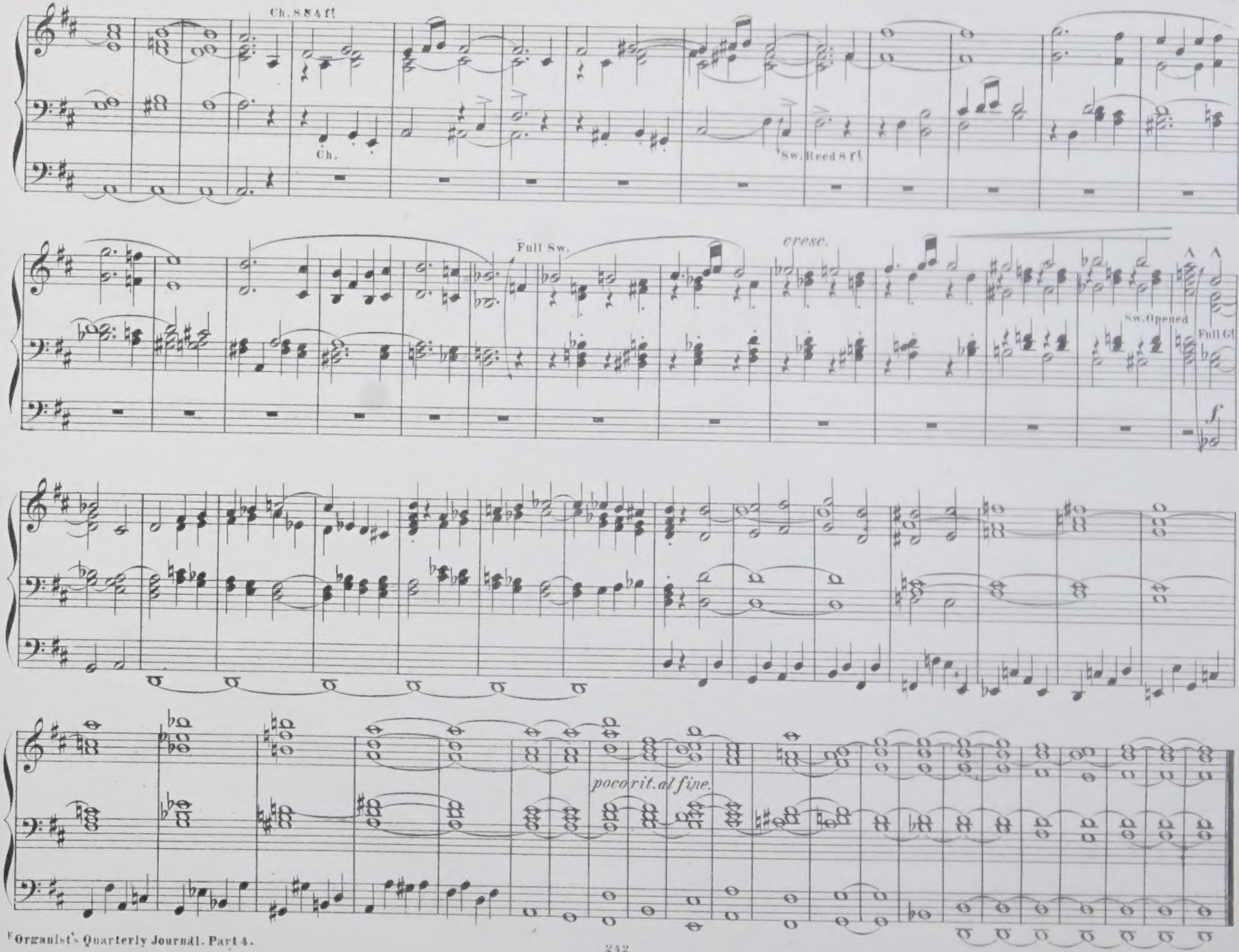
Andante legato. (M. ♩ = 88.)

Wm SPARK.




Allegro decisó. (M. ♩ = 88.)
rall. e dim.
pp
f
Full Sw.
f
Full G!
f
Coupled.
marcato
Sw.
G!
f
Sw.

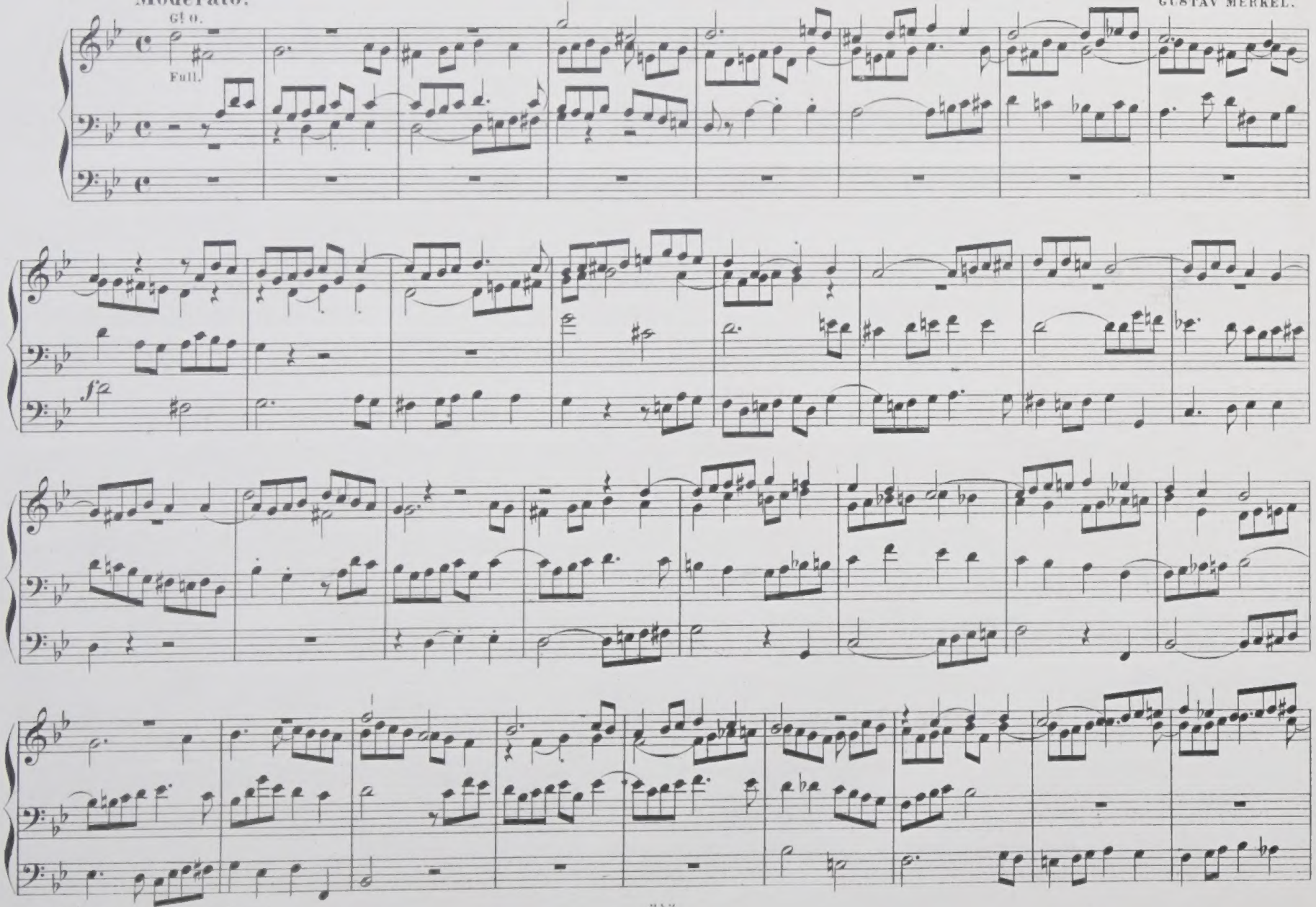

sempre legato
G!
l.H.
G! Op. 8 ft coupled & Sw. with
p
mf
Reeds.
fz
Full G!
f
Coupled.
marcato
ff
ff

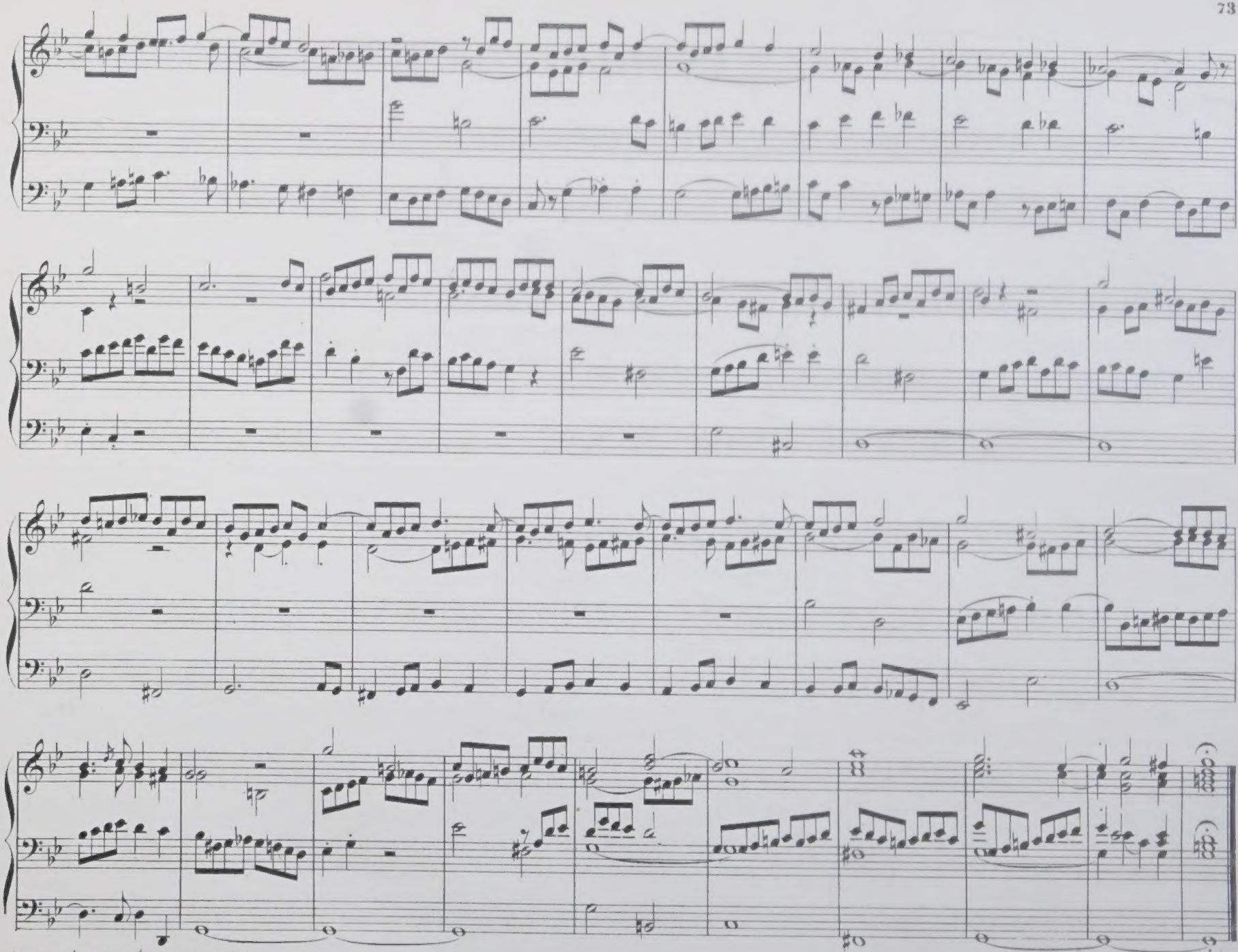

Ch. 8 8 4 ft
Ch.
Sw. Reed 8 ft
Full Sw.
cresc.
Sw. Opened
Full Gt
f
poco rit. al fine.

Tripel-Fugue.

Moderato.

GUSTAV MERKEL.

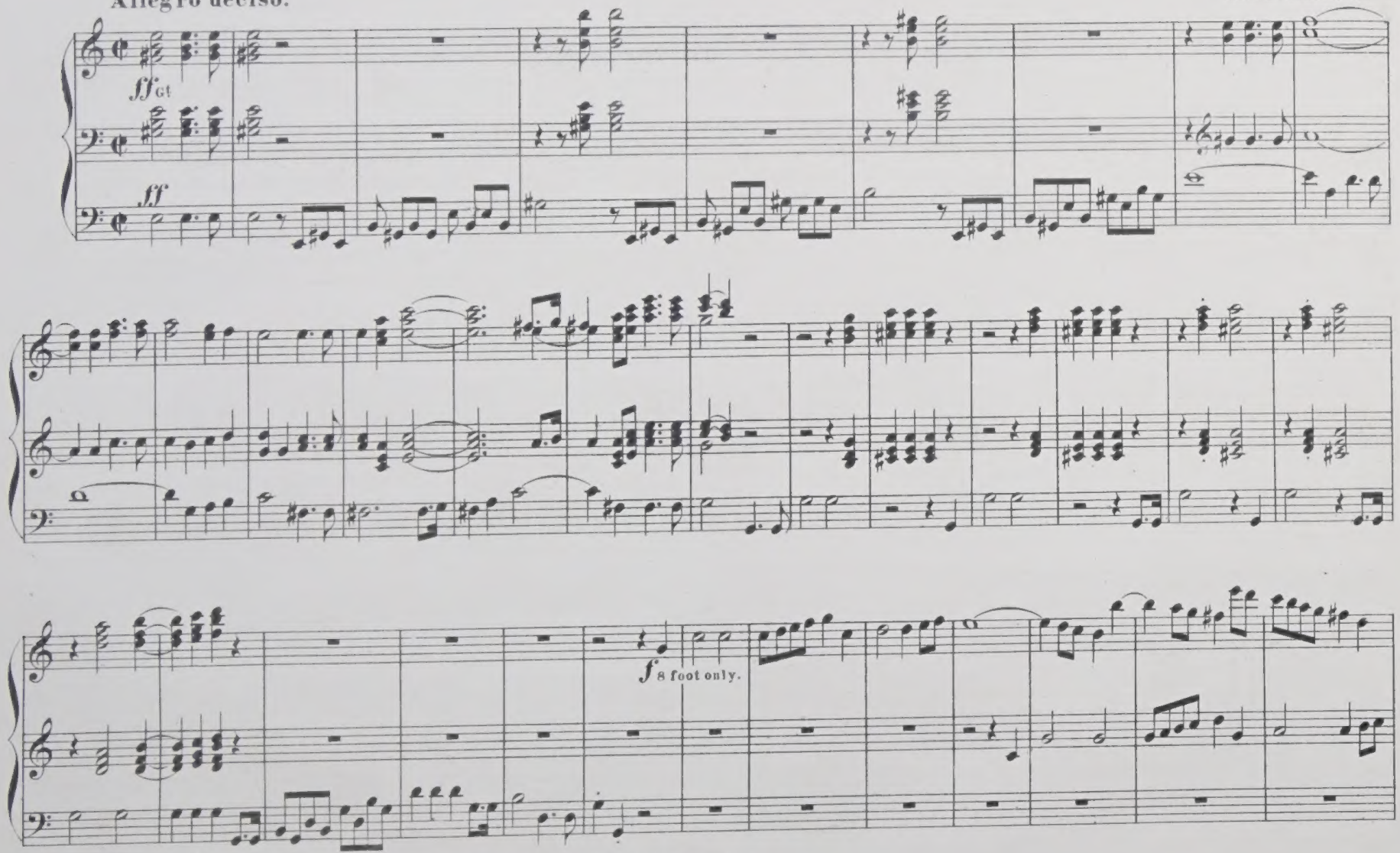




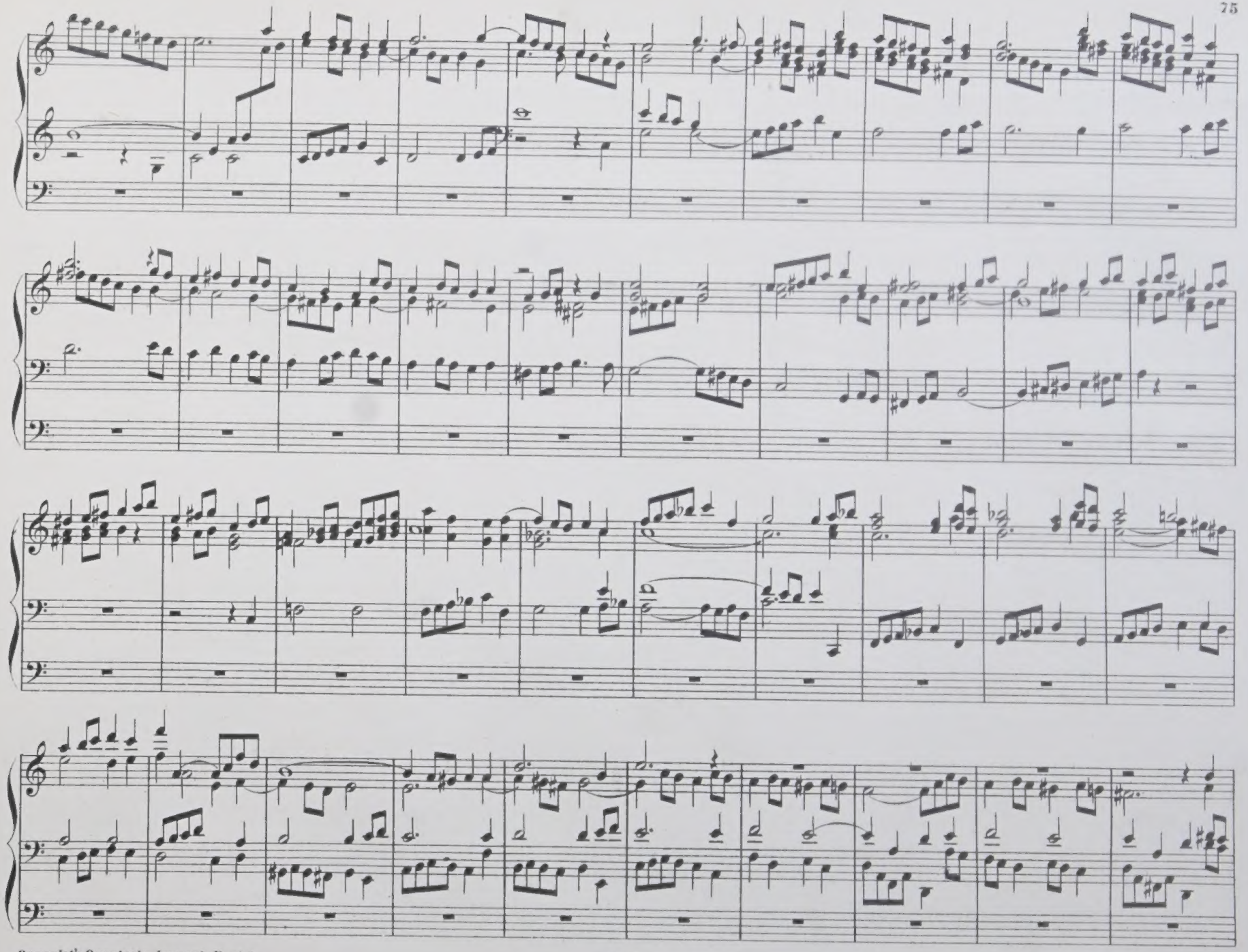
Sonata.*

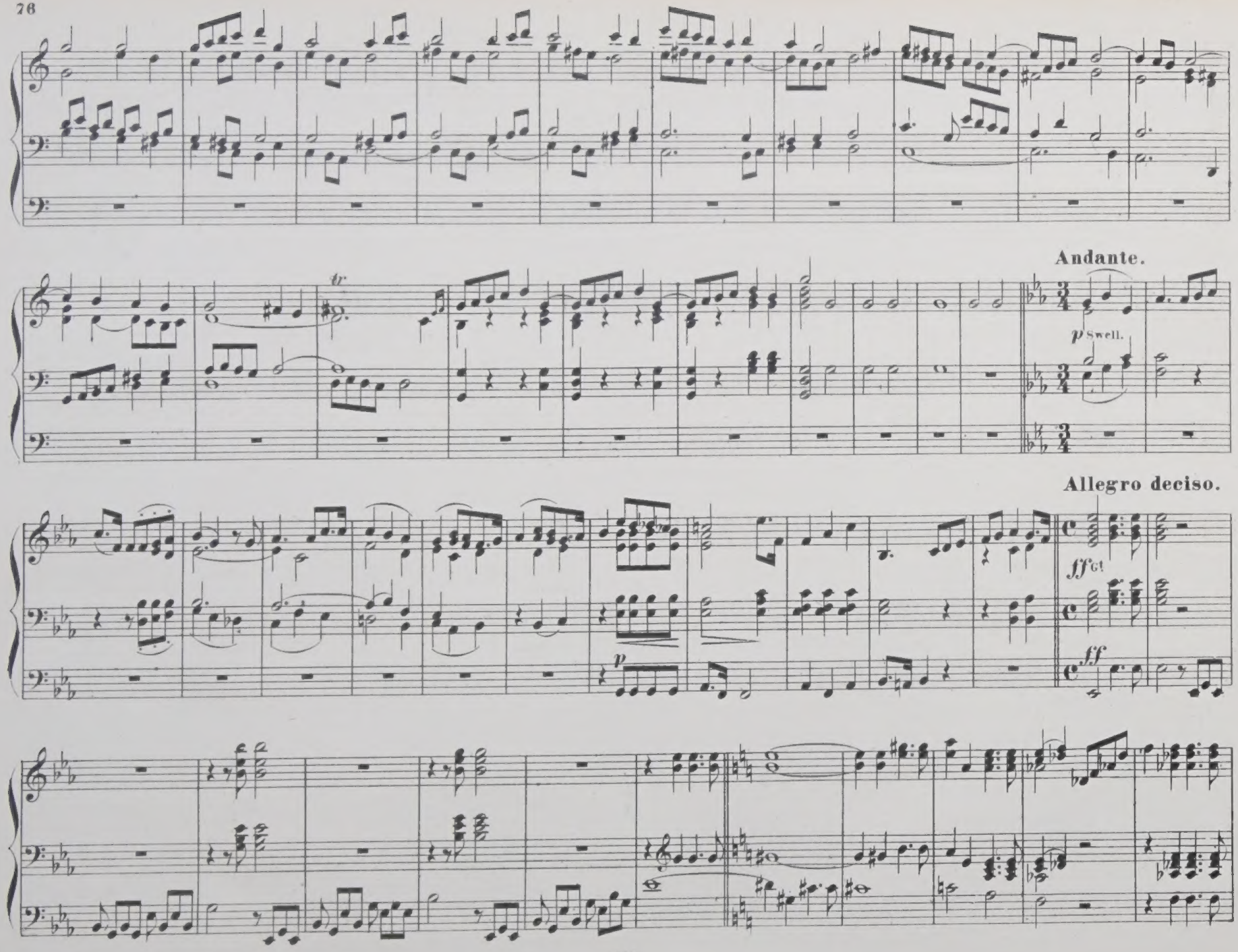
Allegro deciso.

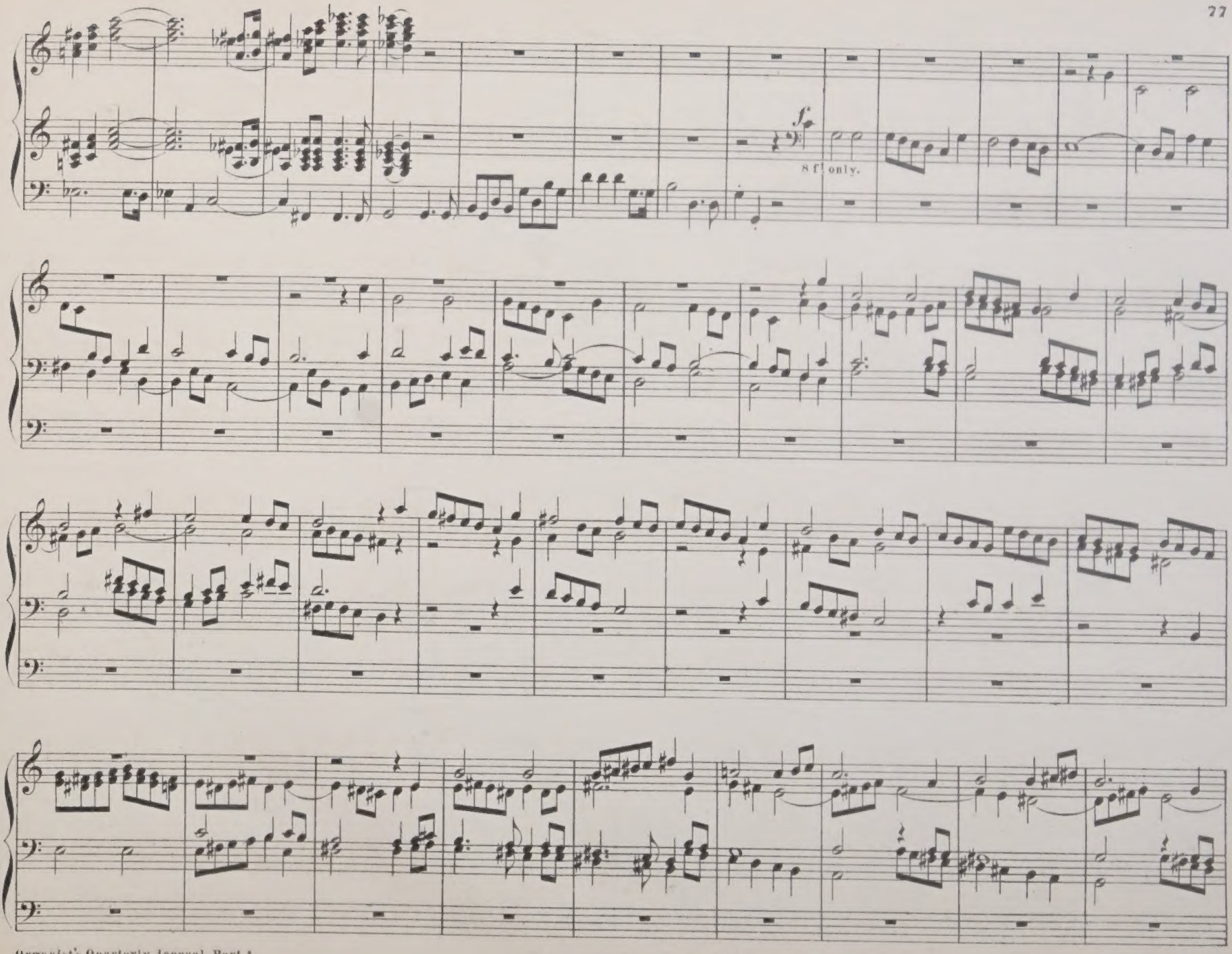
G. A. MACFARREN.

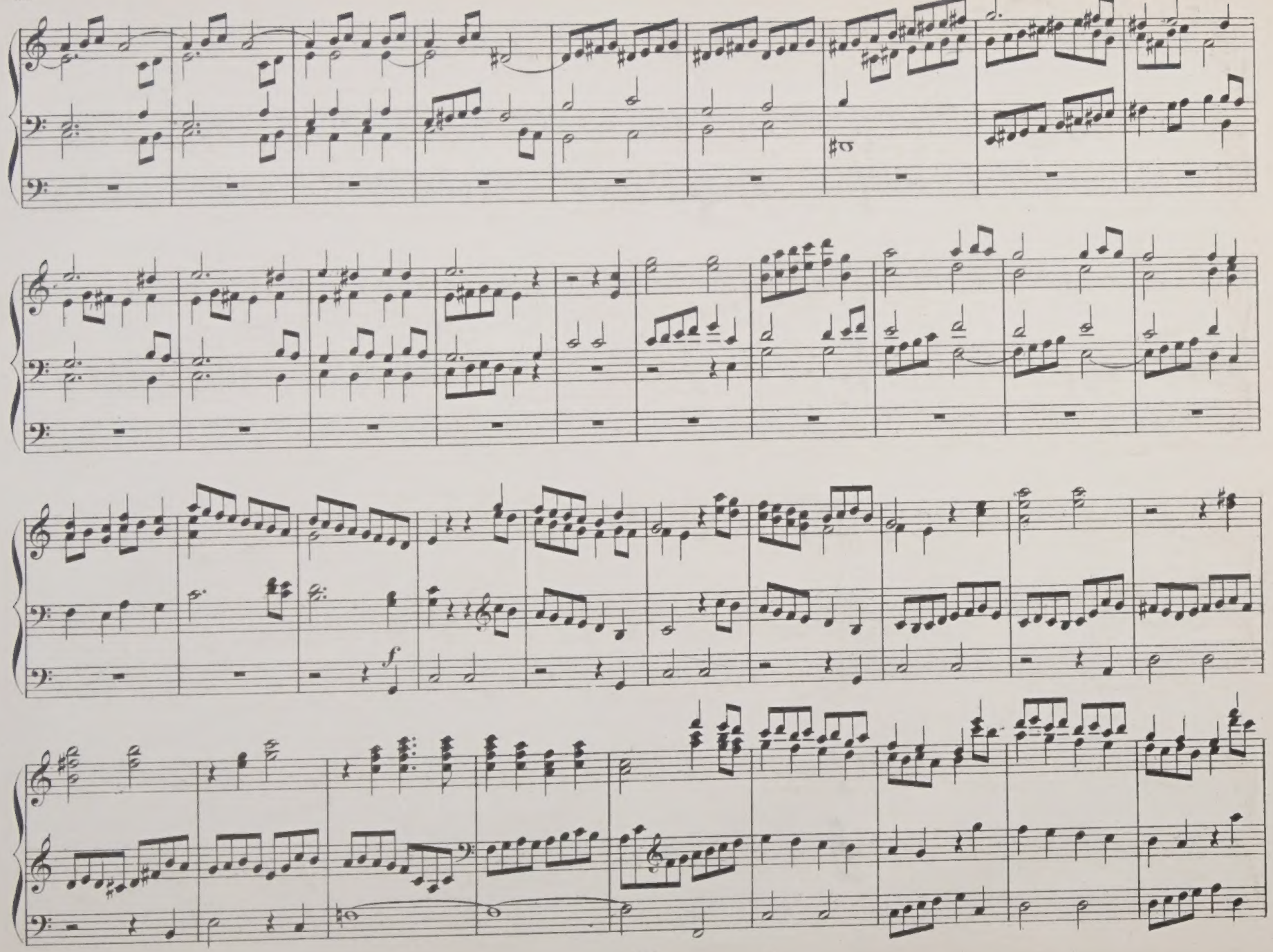


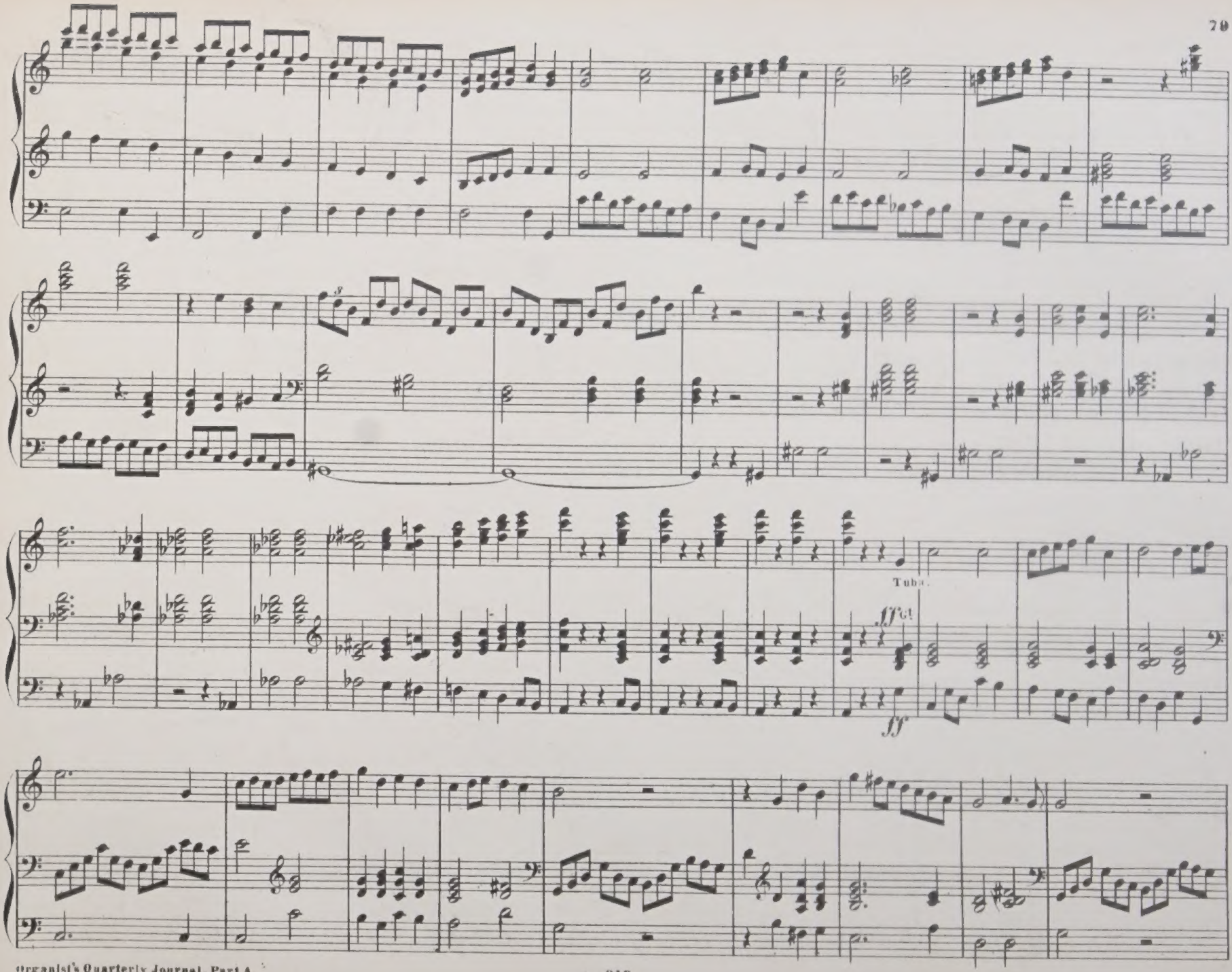
* Continued from Part 2. O.Q.J. This Sonata may now be had complete, in a separate form, Price 5s.

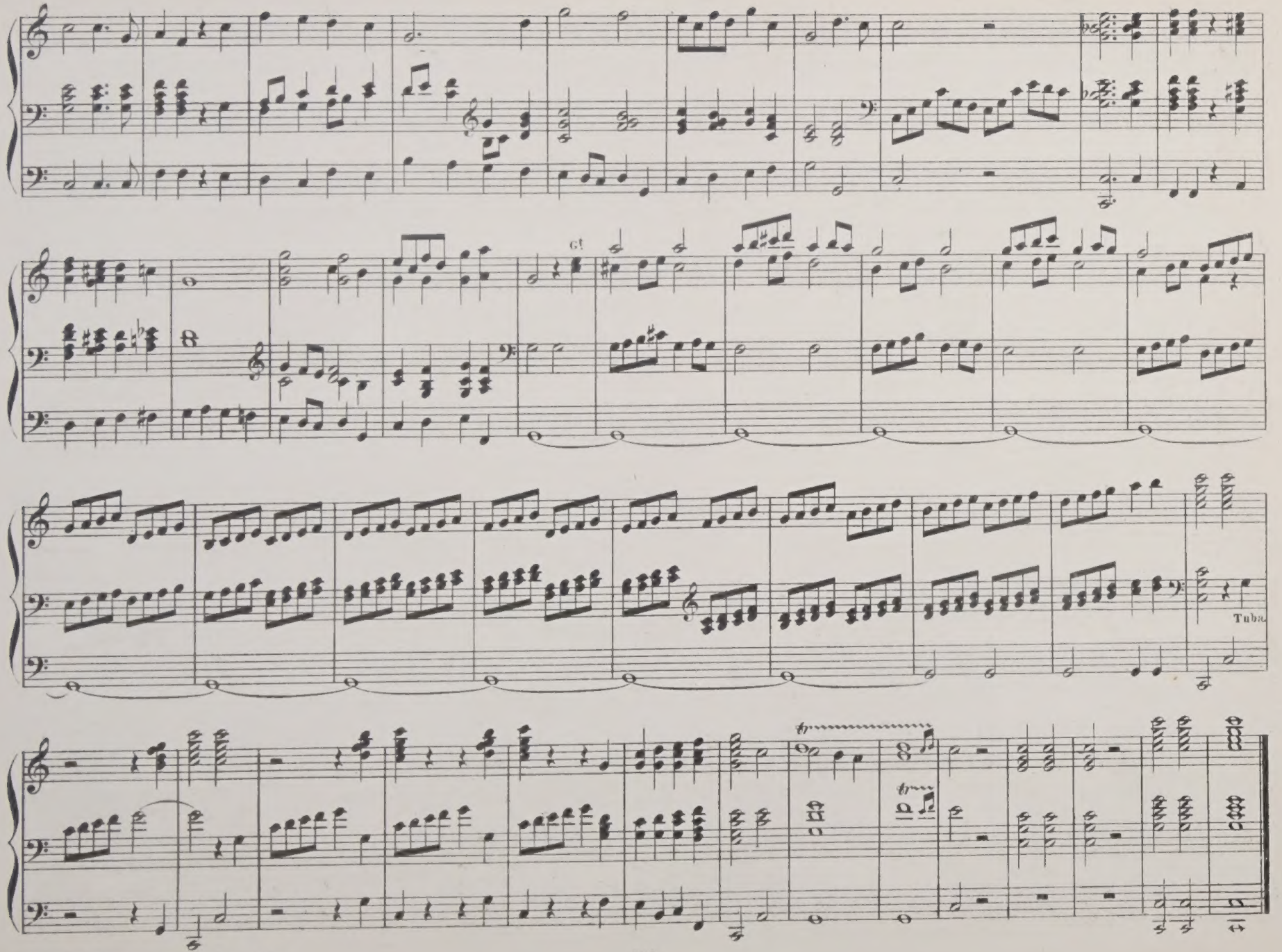



tr
Andante.
p Swell.
Allegro deciso.
ff Gt
ff
p


f.
8 ft only.


f

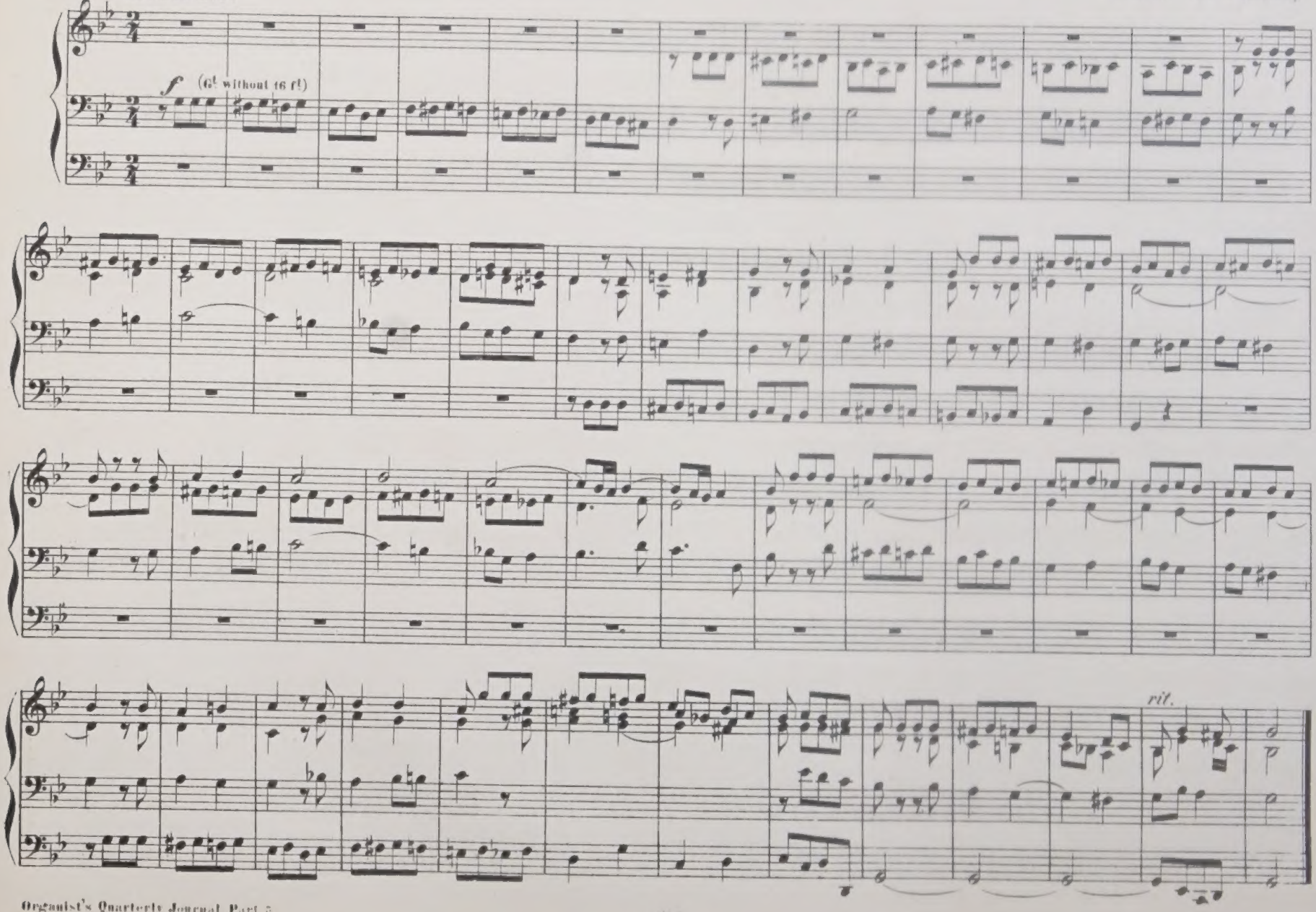

Tuba.
ff
ff


Cl
Tuba

Postlude.

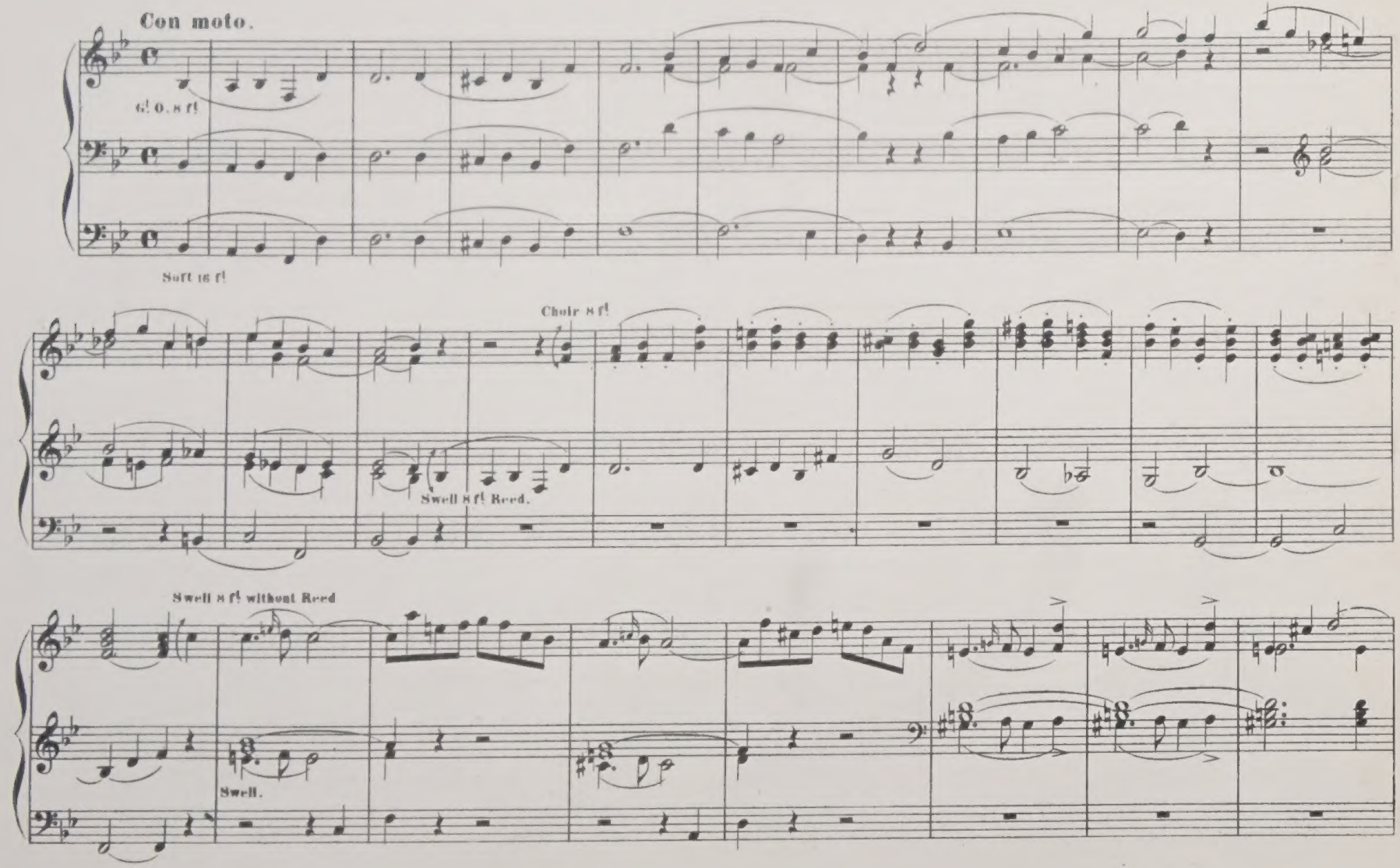
Moderato.

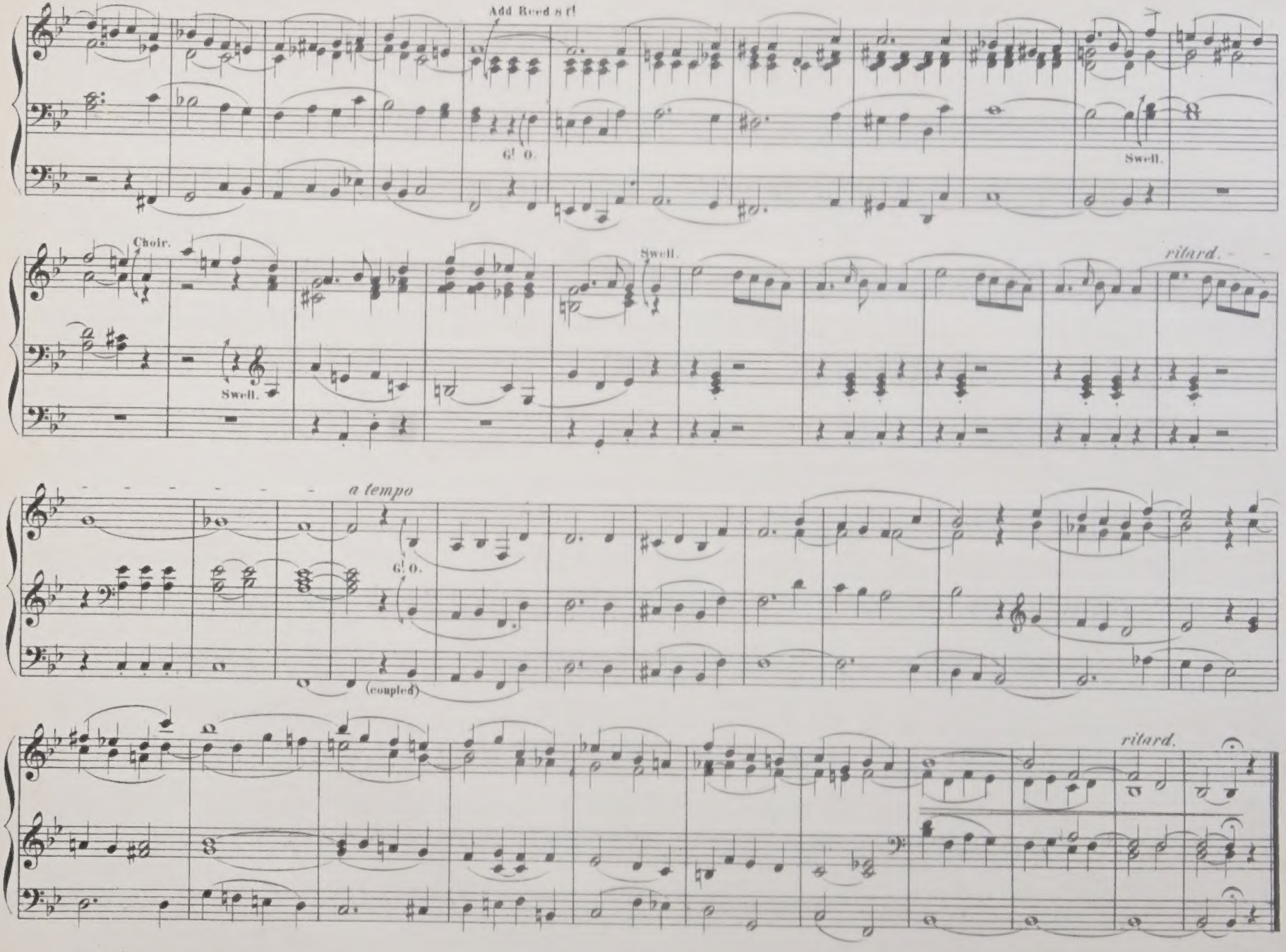
G. KÜHMSTEDT. (Erfurt.)



Introductory Voluntary.

HENRY SMART.

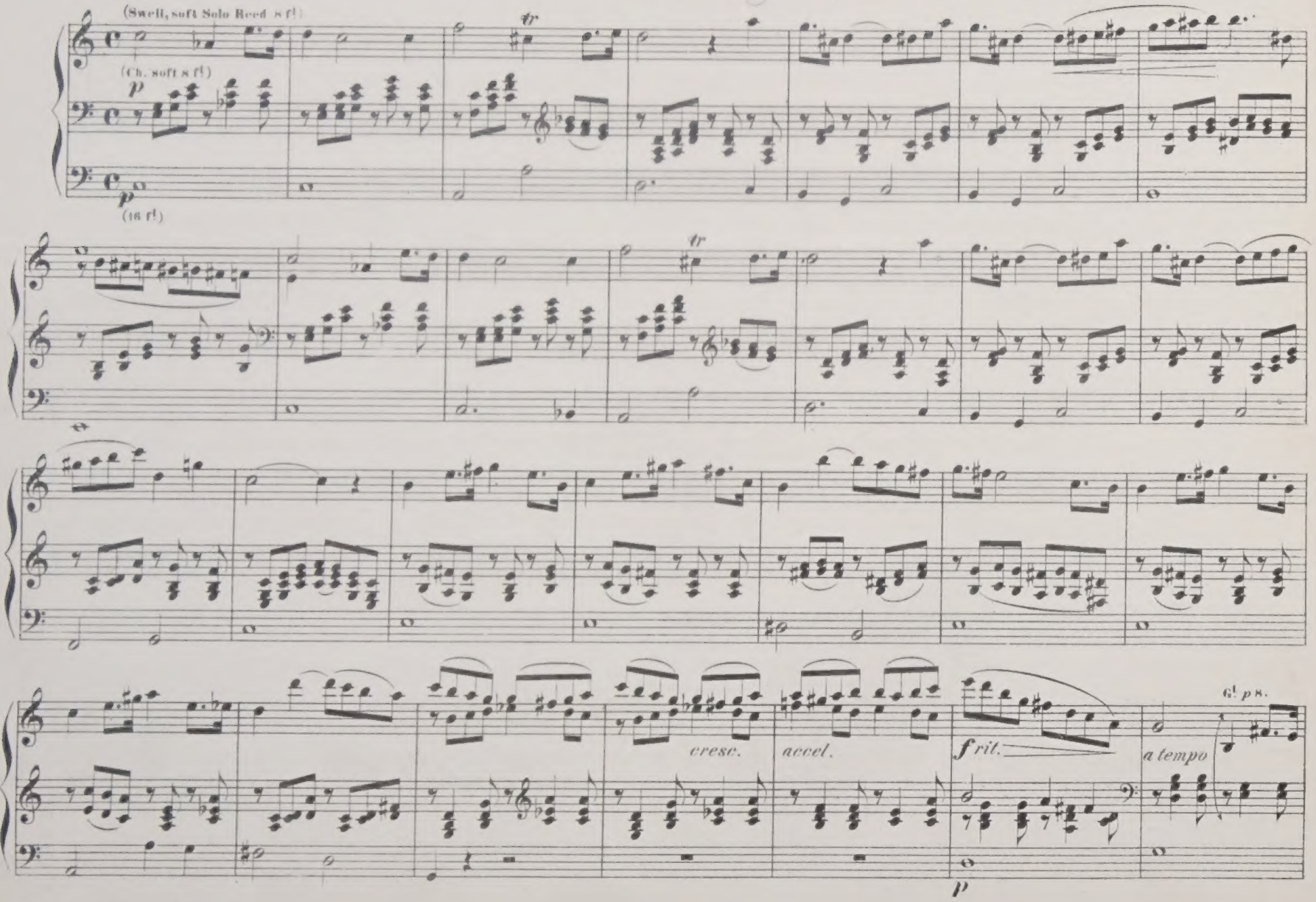


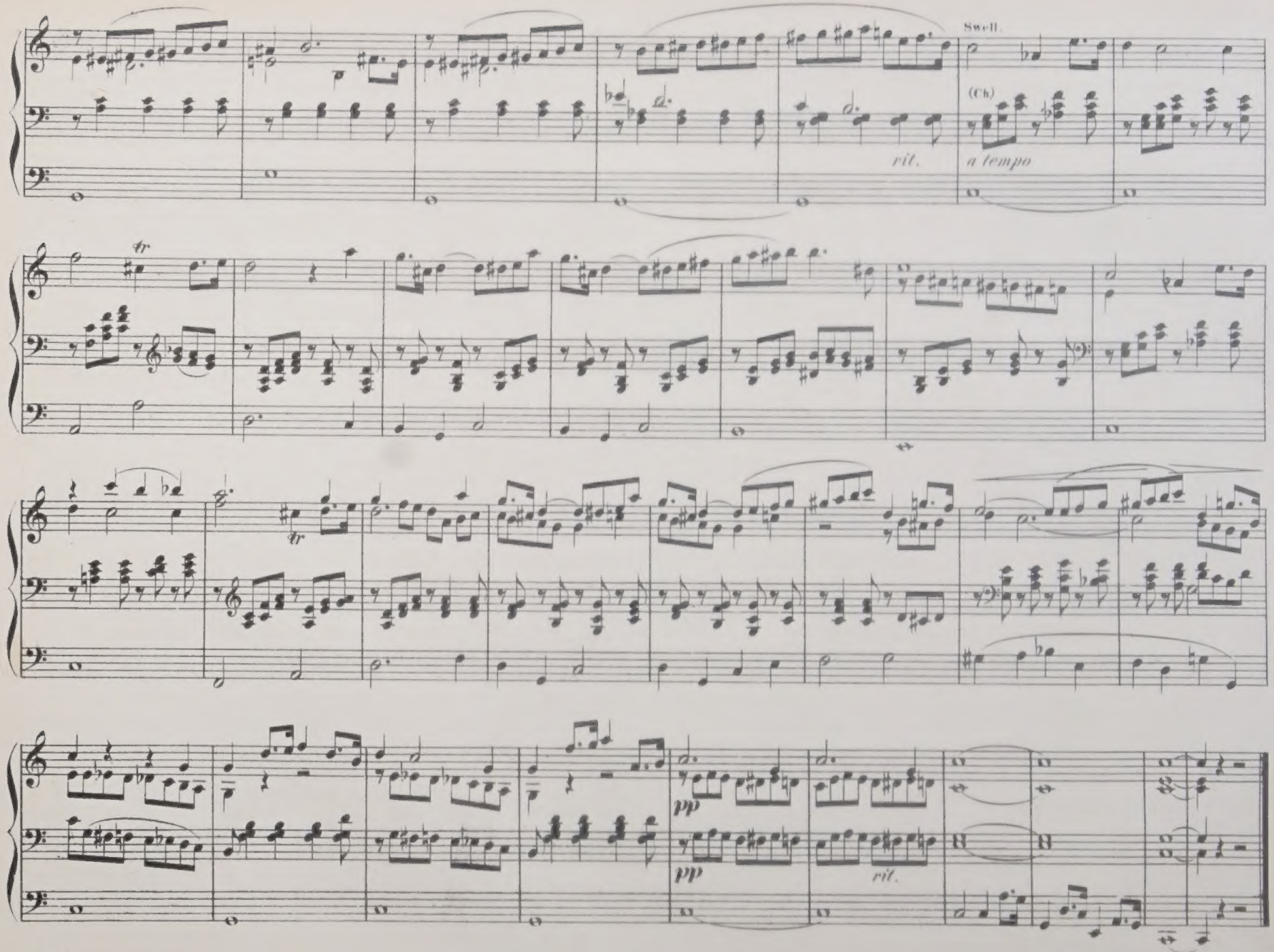

Add Reed 8 ft
G! O.
Swell.
Choir.
Swell.
Swell.
ritard.
a tempo
G! O.
(coupled)
ritard.

Melody.

Andante con moto.

E. SILAS.

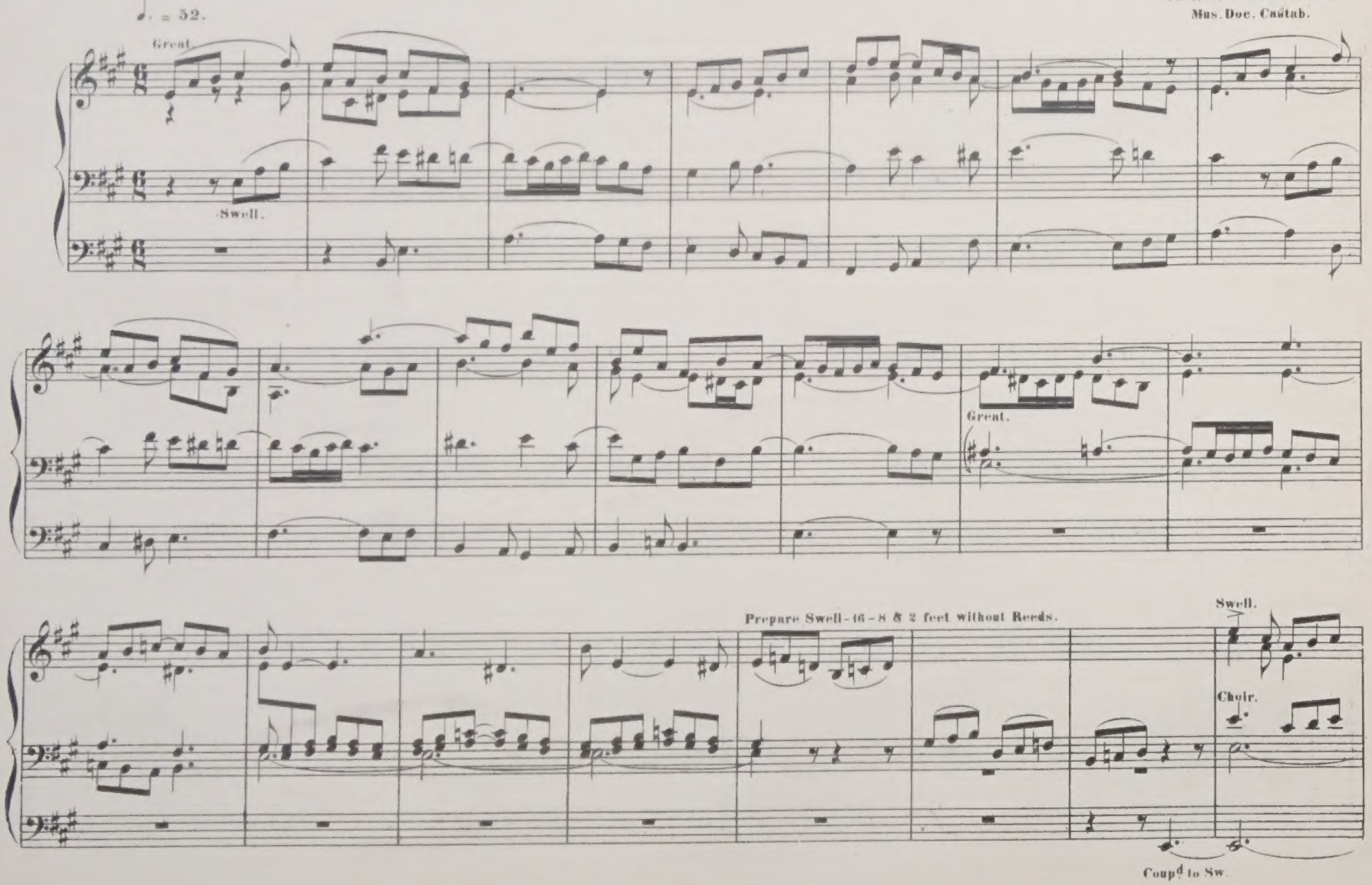


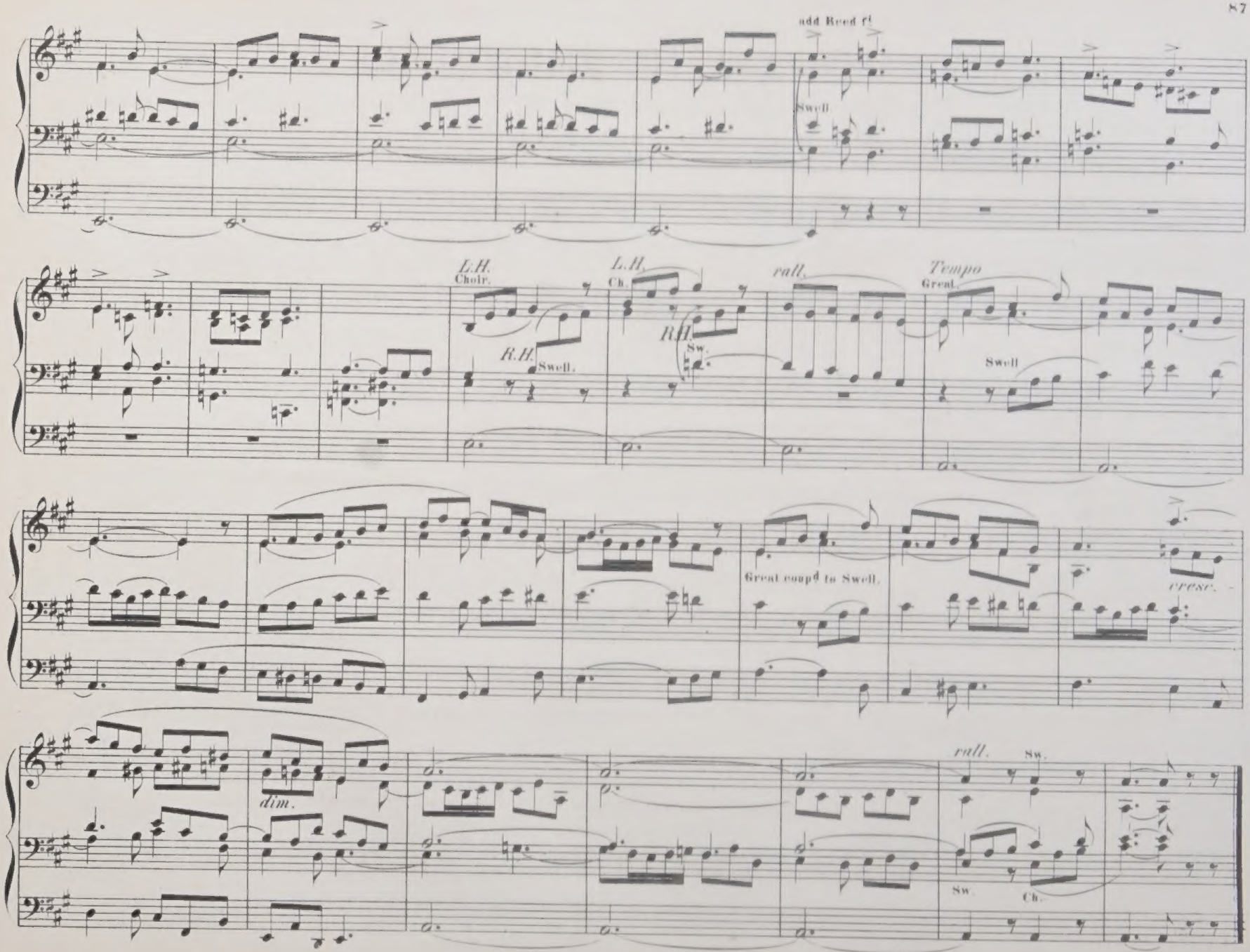

Swell.
(Ch)
rit.
a tempo
tr
tr
pp
pp
rit.

Great. Soft Diap[n] 8 feet.
Swell-Diap[n] & soft reed 8 feet.
Choir-Flutes 8 & 4 feet.
Pedale-Soft 16 & 8 feet.

Allegretto pastorale.

CHARLES STEGGALL.
Mus. Doc. Cantab.



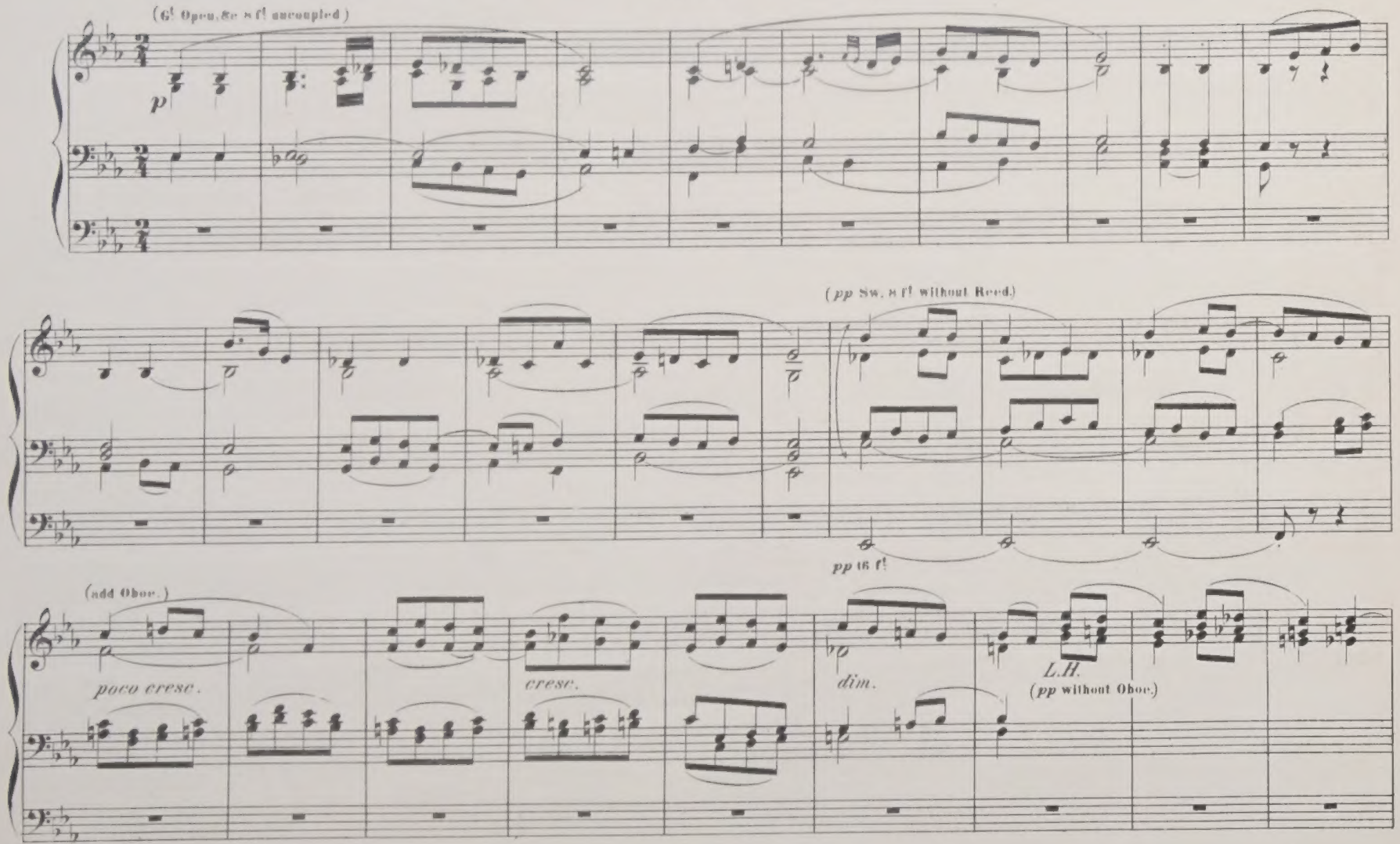

add Reed 8!
Swell.
L.H.
Choir.
R.H.
Swell.
L.H.
Ch.
R.H.
Sw.
rall.
Tempo
Great.
Swell
Great coupd to Swell.
cresc.
dim.
rall.
Sw.
Sw.
Ch.

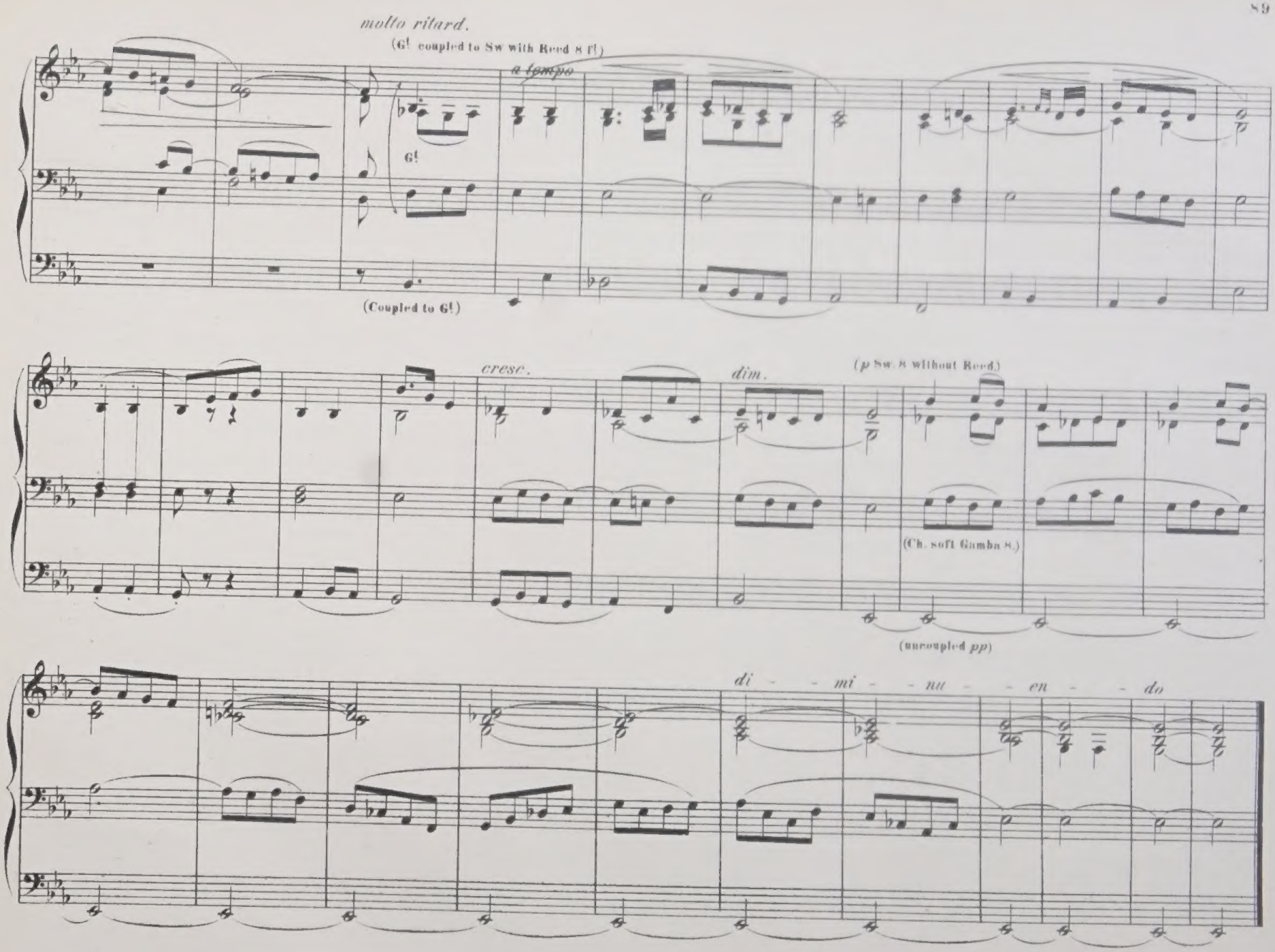
Choral Hymn.

In memoriam.
(L. S.)

Adagio e sempre legato. (♪ = 88.)

Wm SPARK.

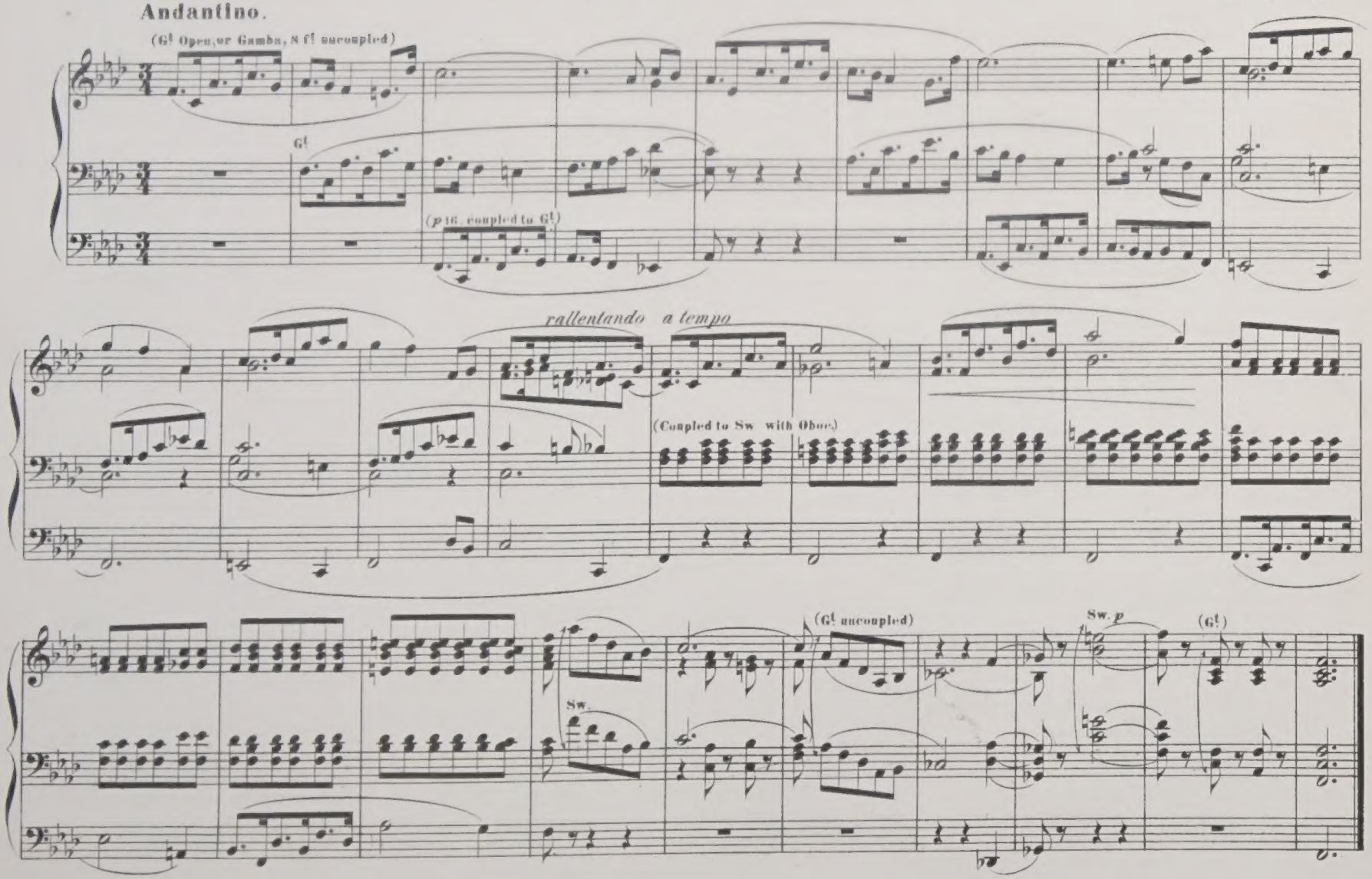



molto ritard.
(G! coupled to Sw with Reed 8 ft)
a tempo
G!
(Coupled to G!)
cresc.
dim.
(p Sw. 8 without Reed.)
(Ch. soft Gamba 8.)
(uncoupled pp)
di - - mi - - nu - - en - - do

Prelude.

E. BATISTE.

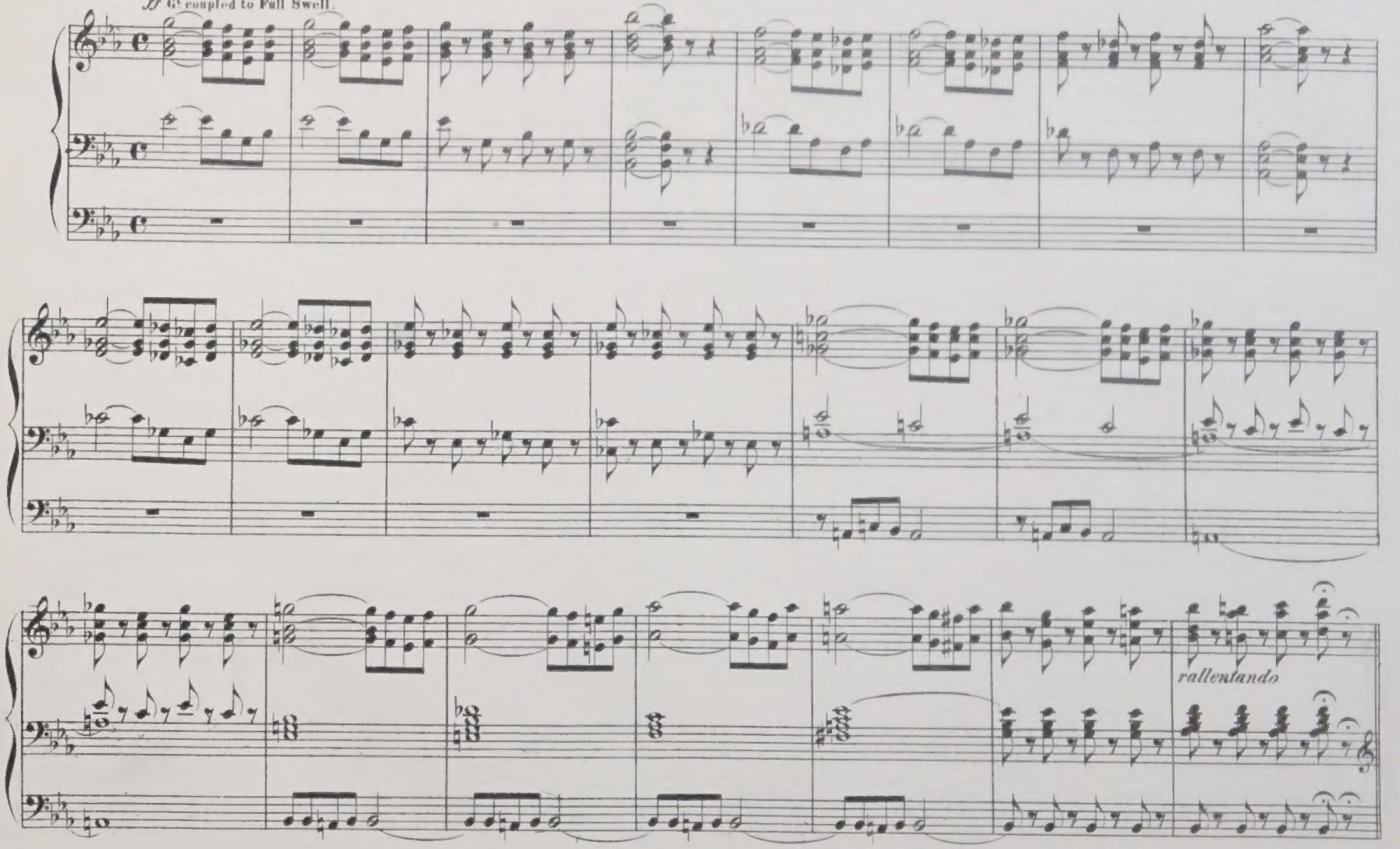
Andantino.

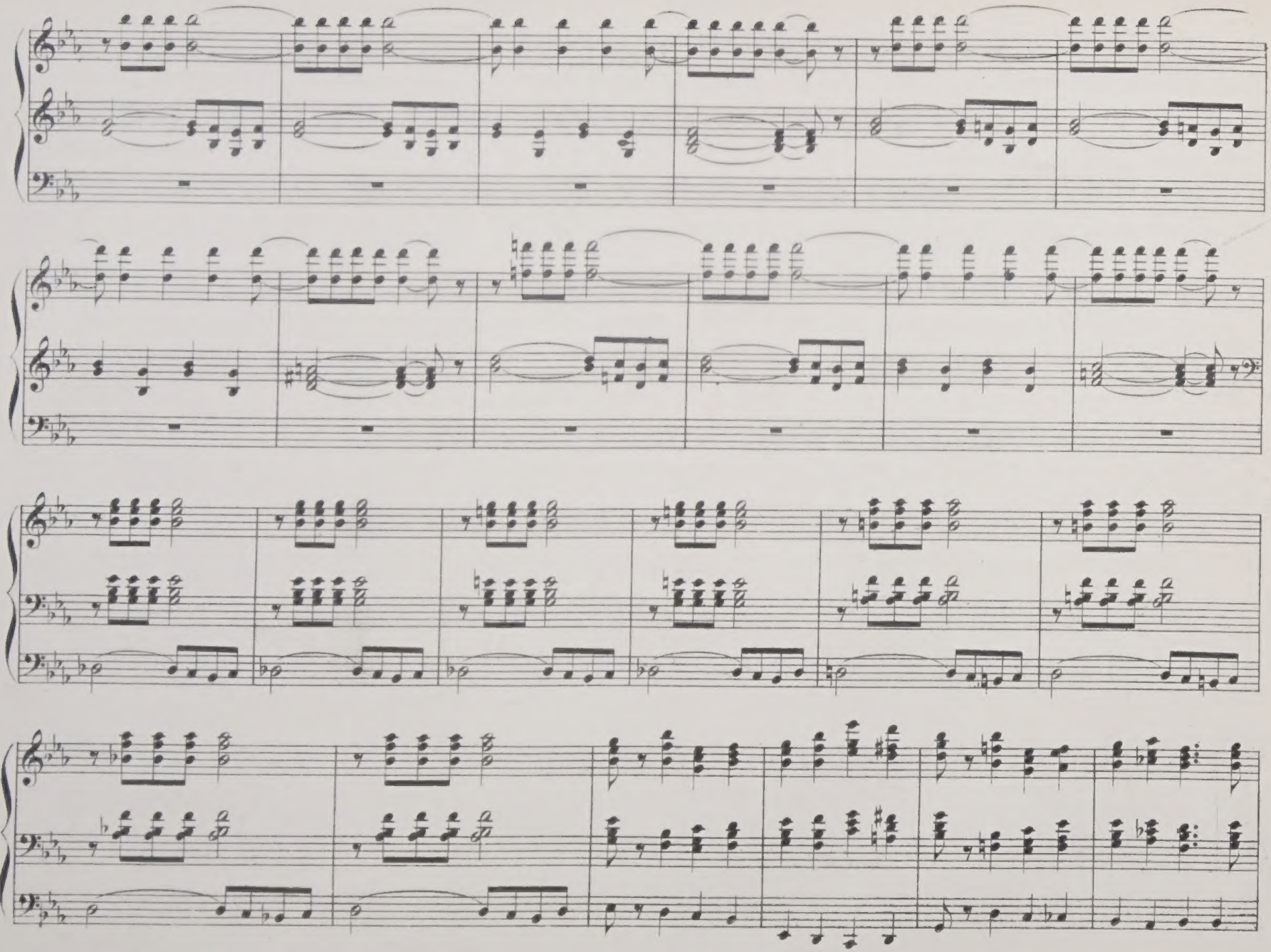


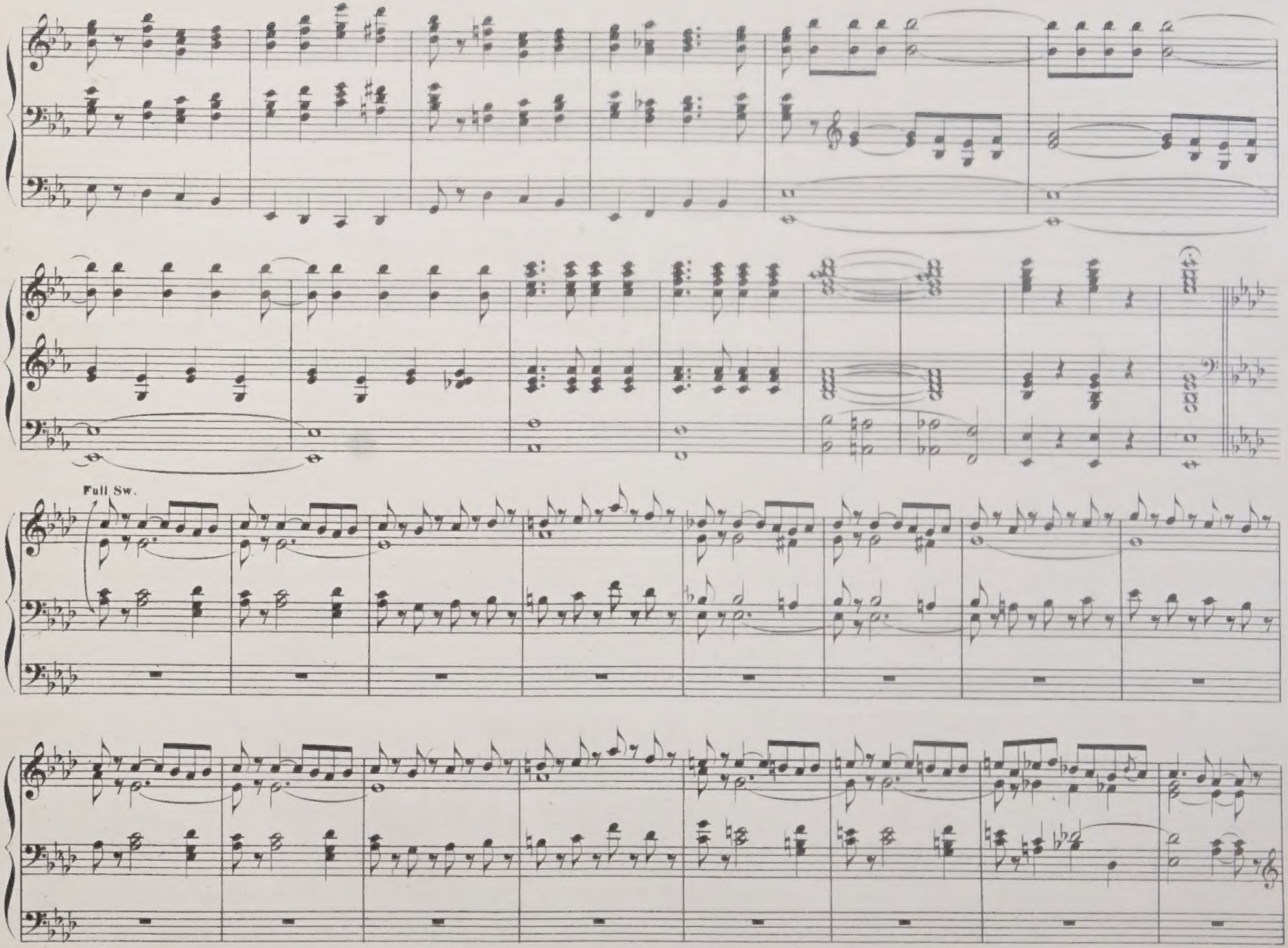
Postlude.

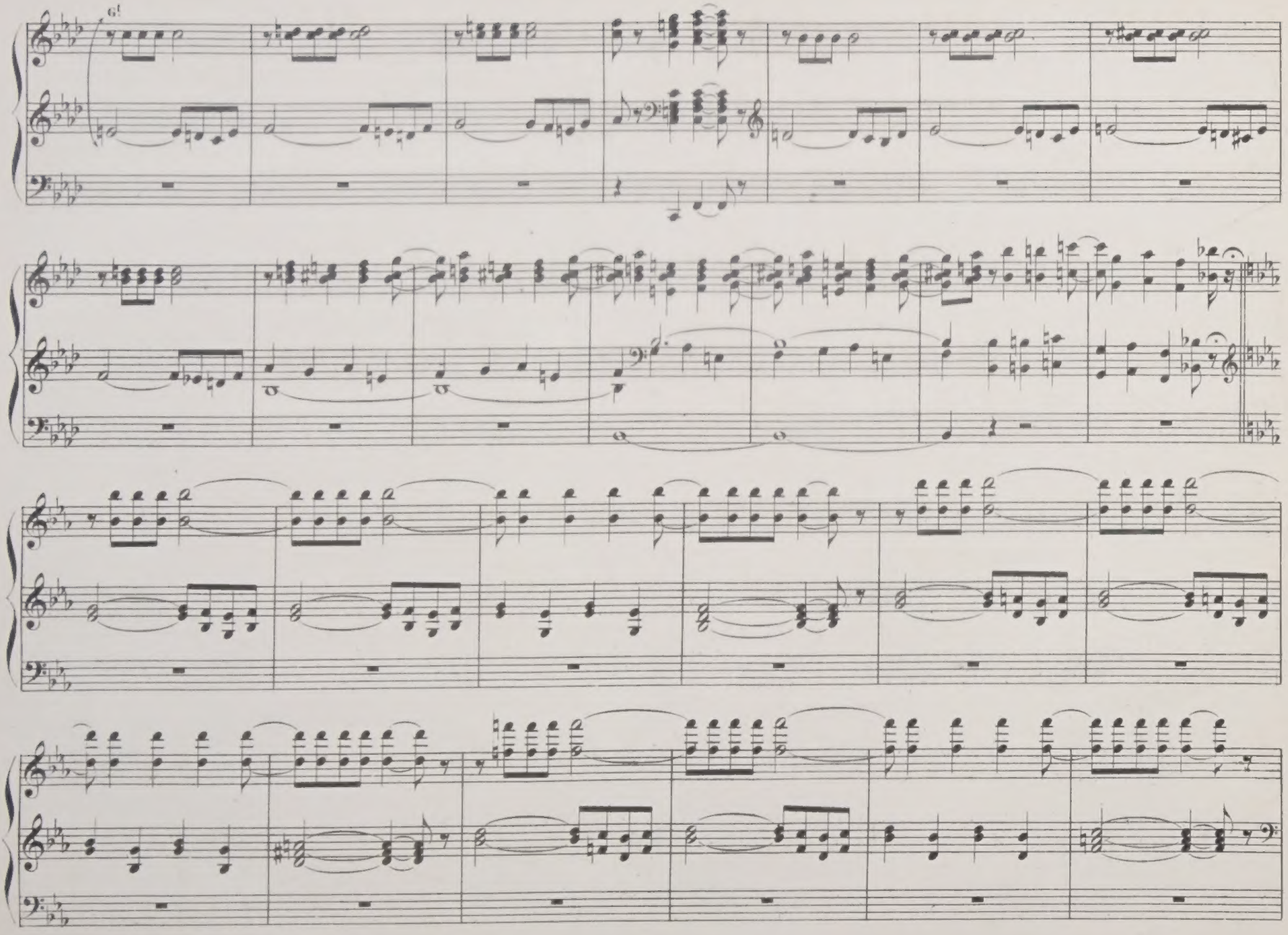
Allegro.

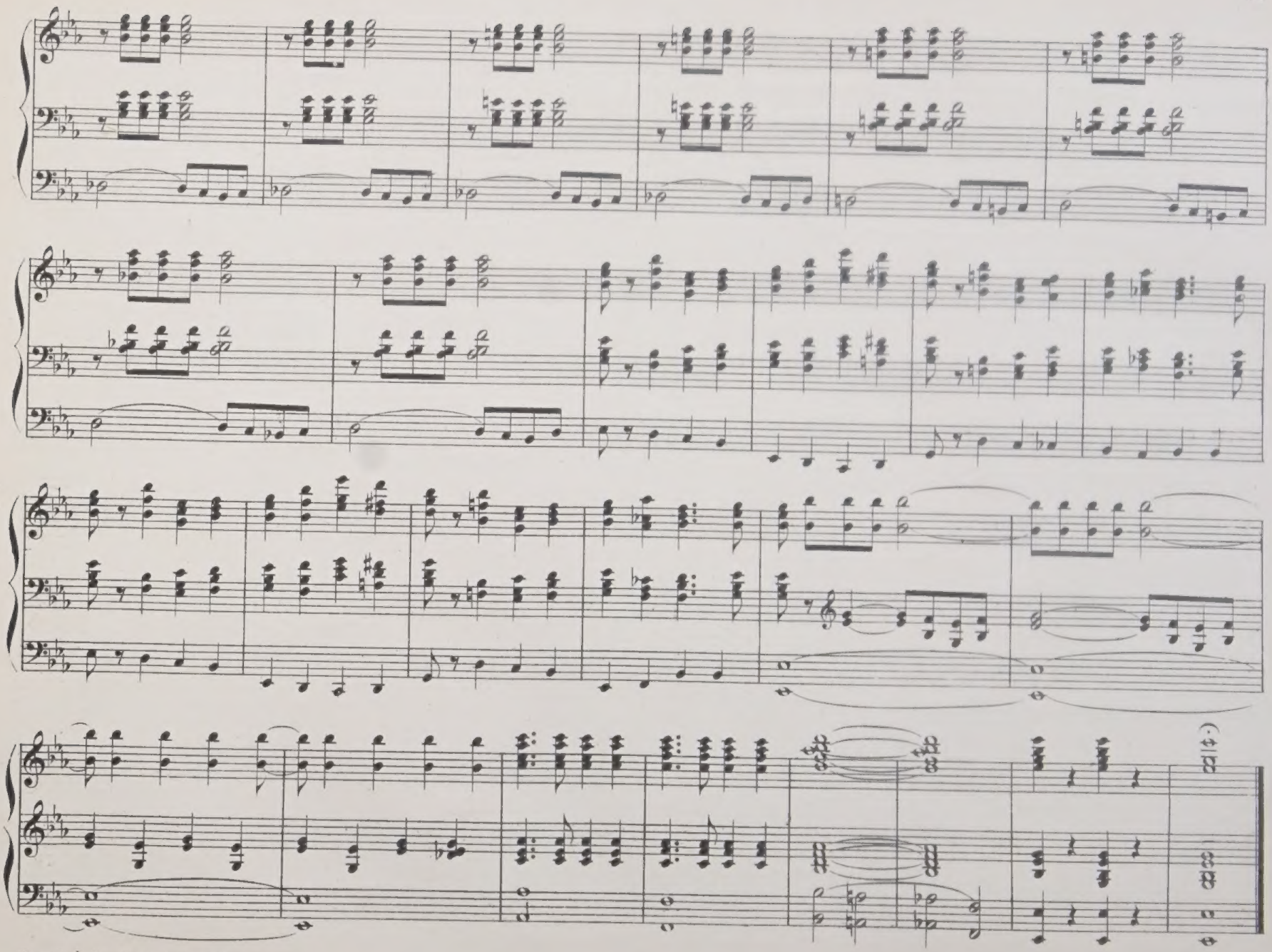
E. BATISTE.



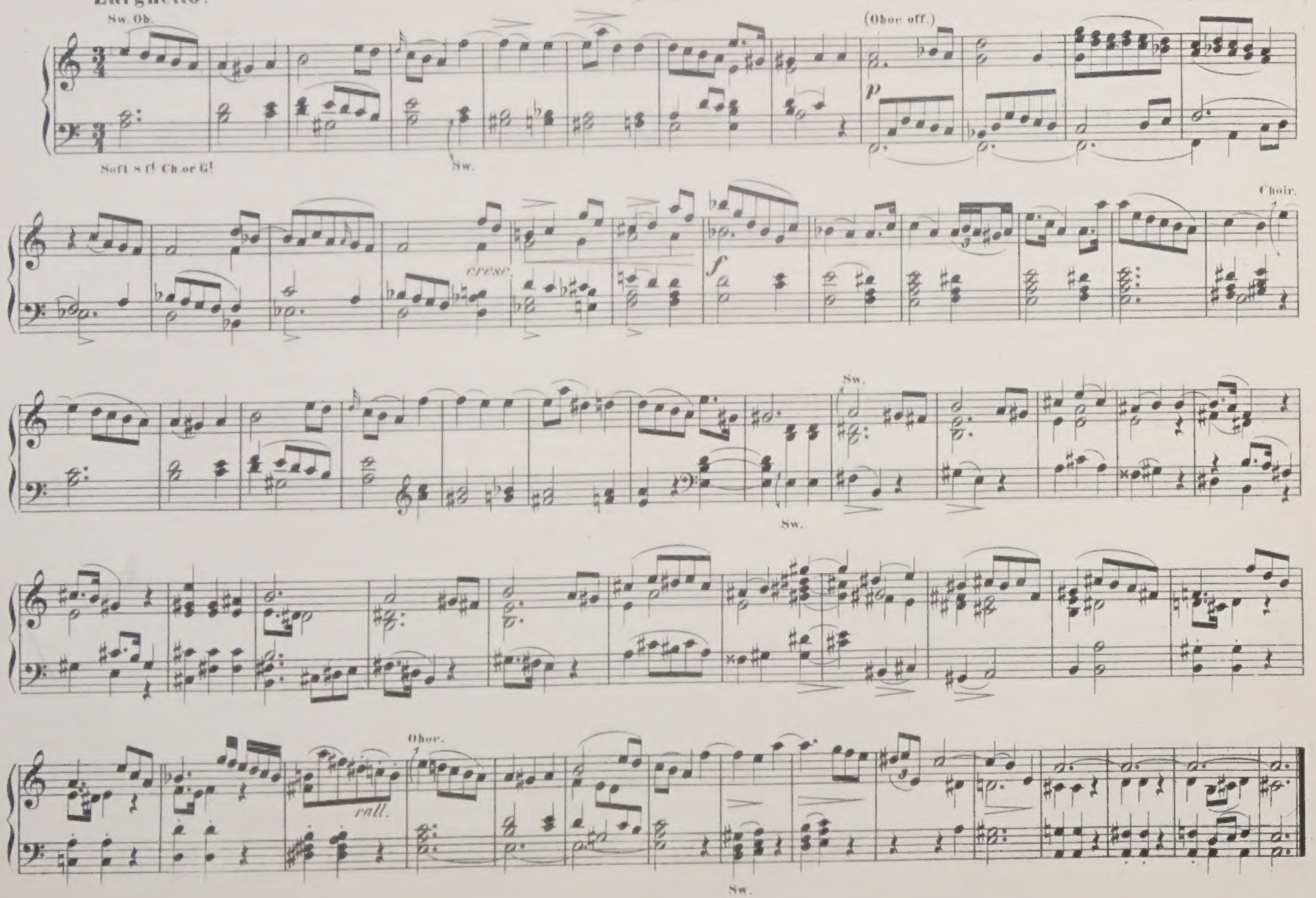



Full Sw.





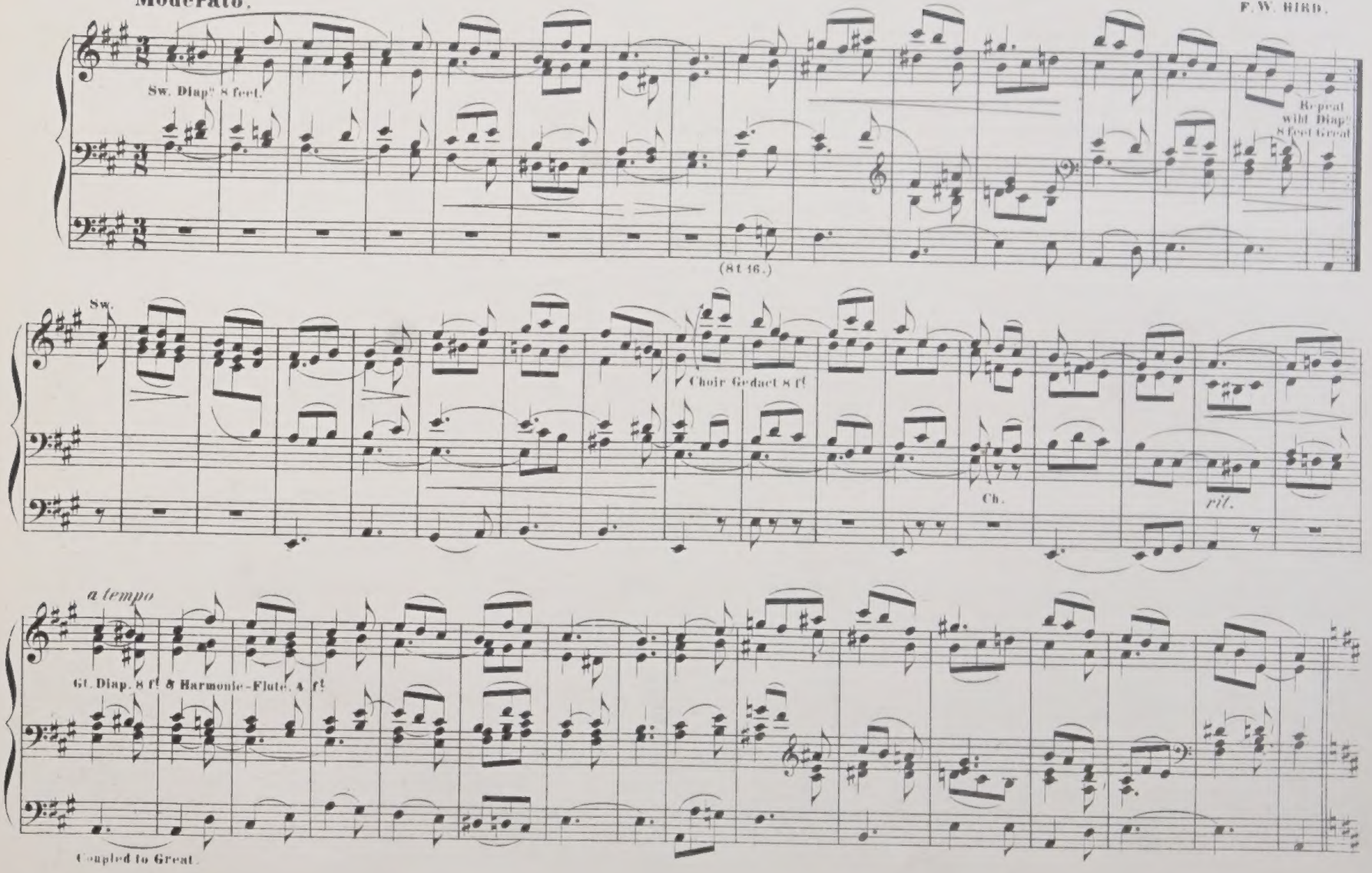
Larghetto.

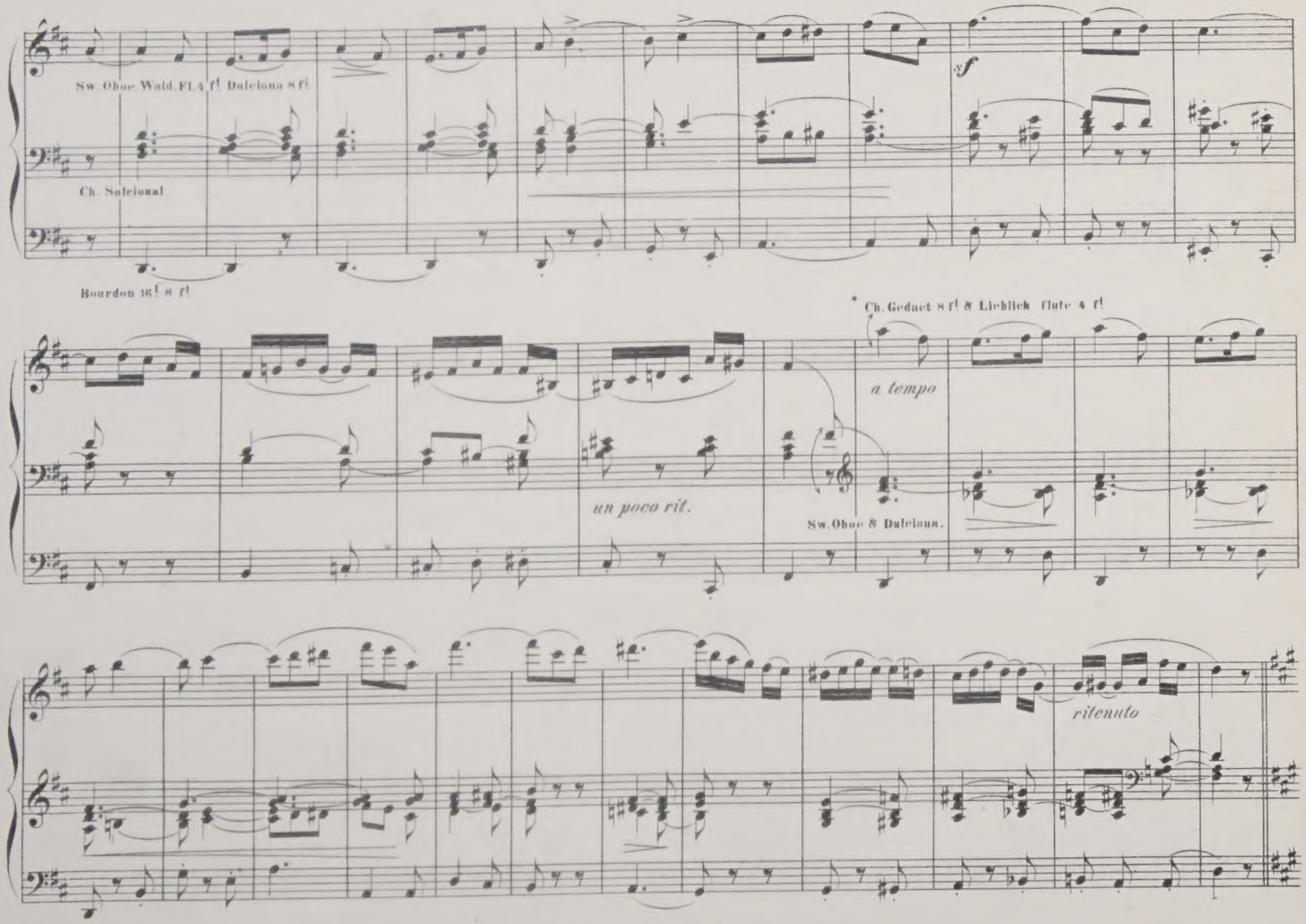

Larghetto.
G. A. MACFARREN.
Sw. Ob.
(Oboe off.)
Soft 8 ft Ch or G!
Sw.
Choir.
cresc.
Sw.
Sw.
Oboe.
rall.
Sw.

Theme.

Moderato.

F. W. BIRD.





When the compass of the instrument extends only to f ♯ , the melody may be played an octave lower, on stops of 4 and 2 feet.

a tempo

Great 16. 8 & 4 feet coupled to Sw. with Reed.

mf

cresc.

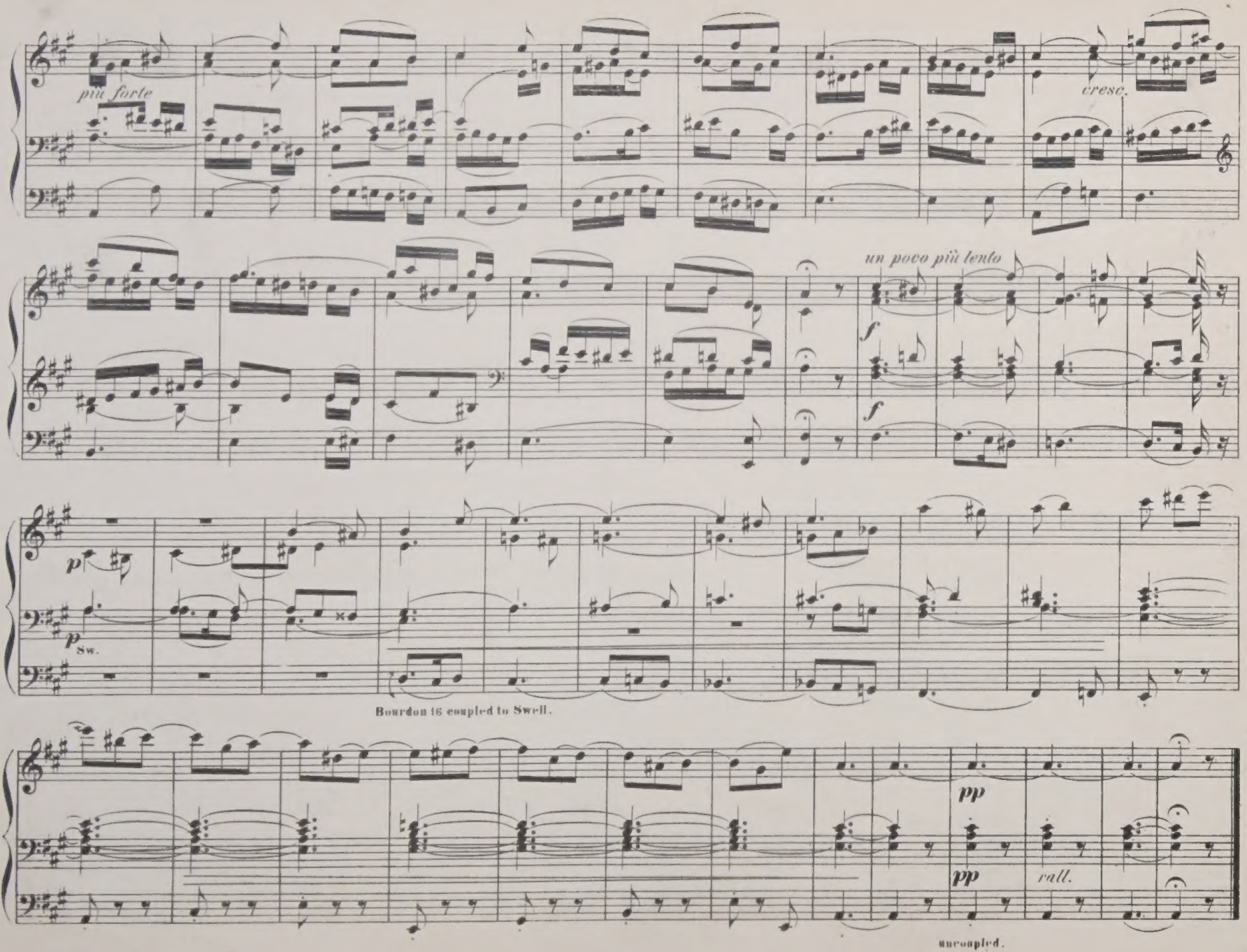
Coupled to Great.

dim.

cresc.

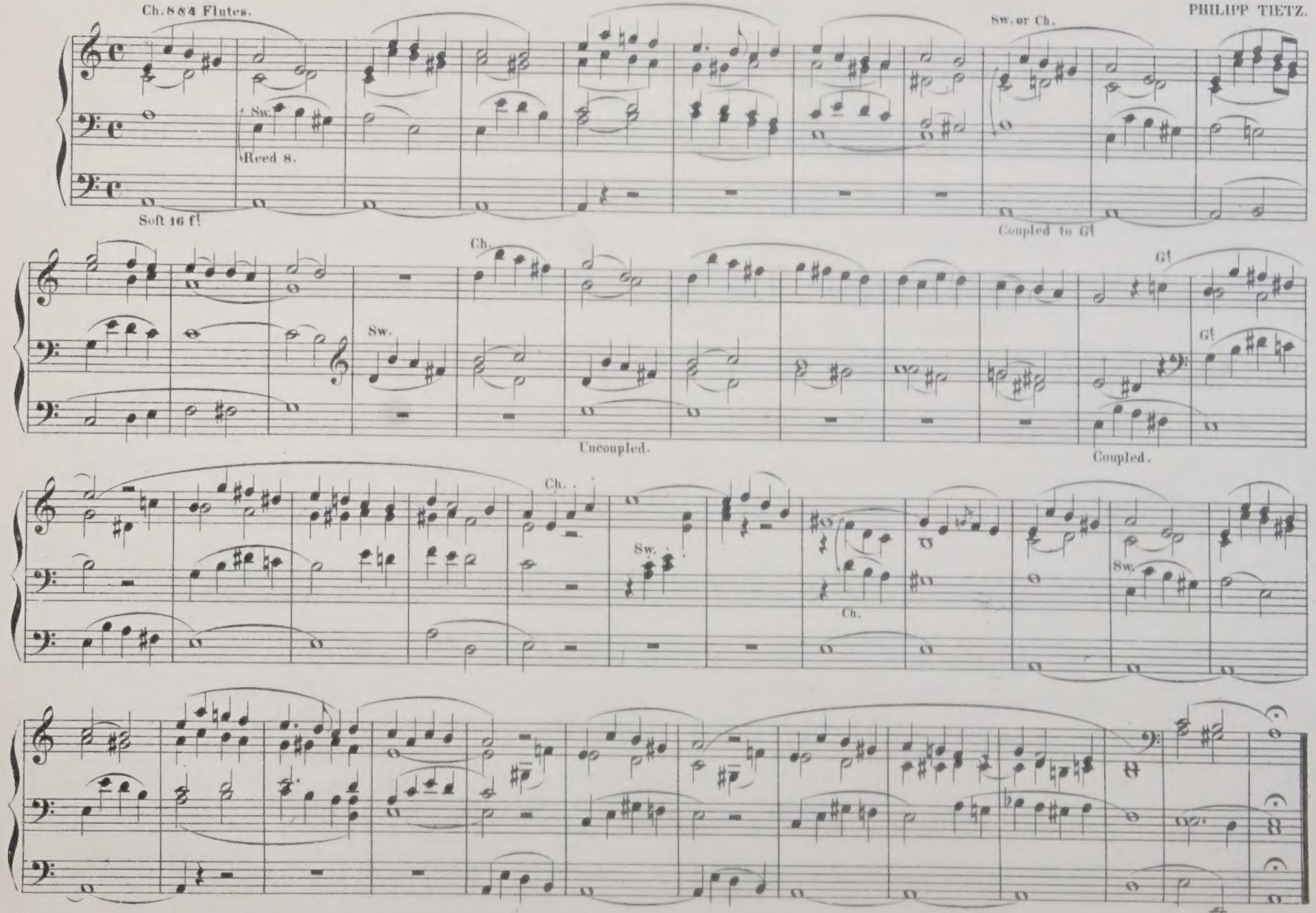
meno forte

rall.


più forte
cresc.
un poco più lento
f
f
p
p
Sw.
Bourdon 16 coupled to Swell.
pp
pp
rall.
uncoupled.

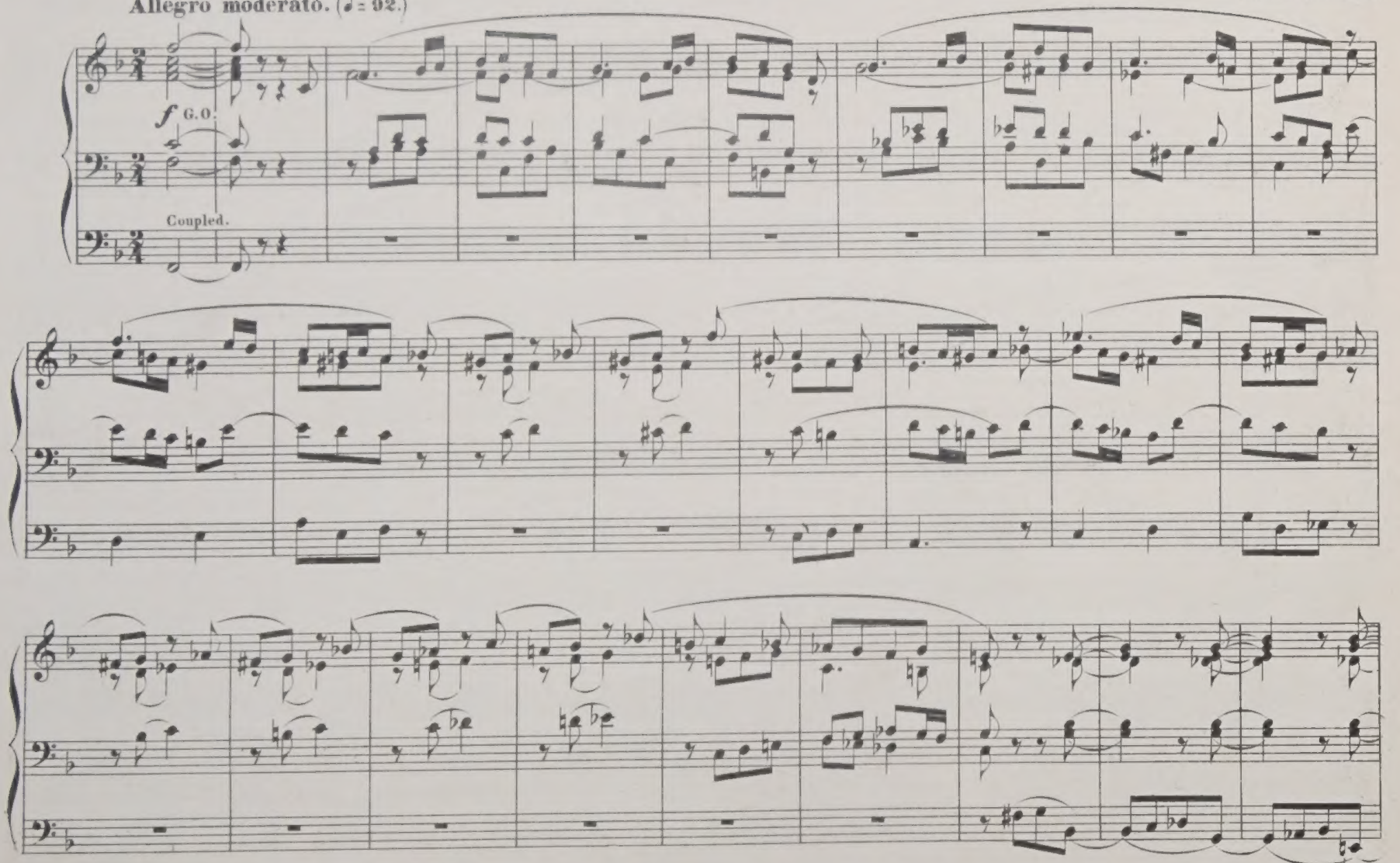
Adagio.

PHILIPP TIETZ.

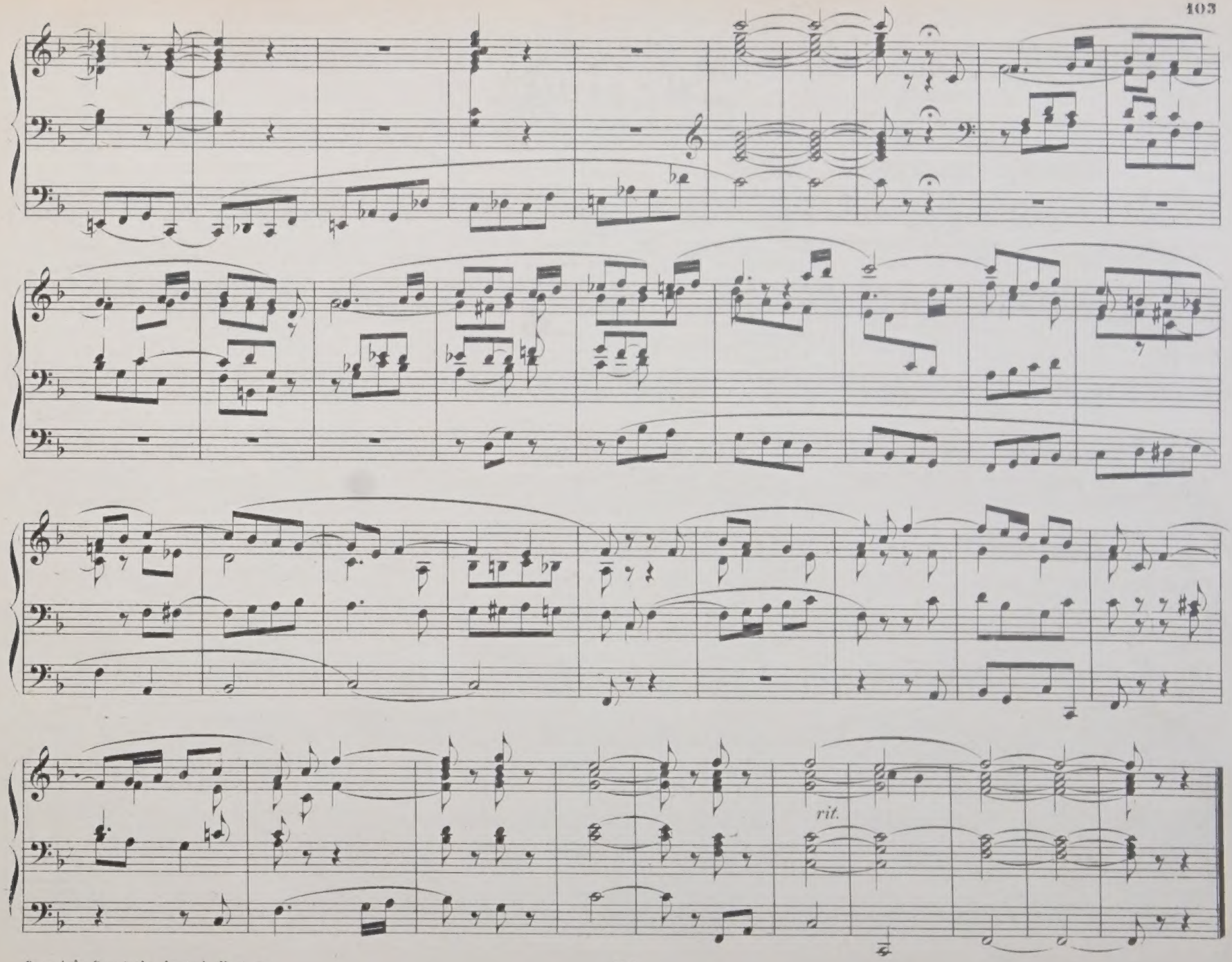


Postlude.*)

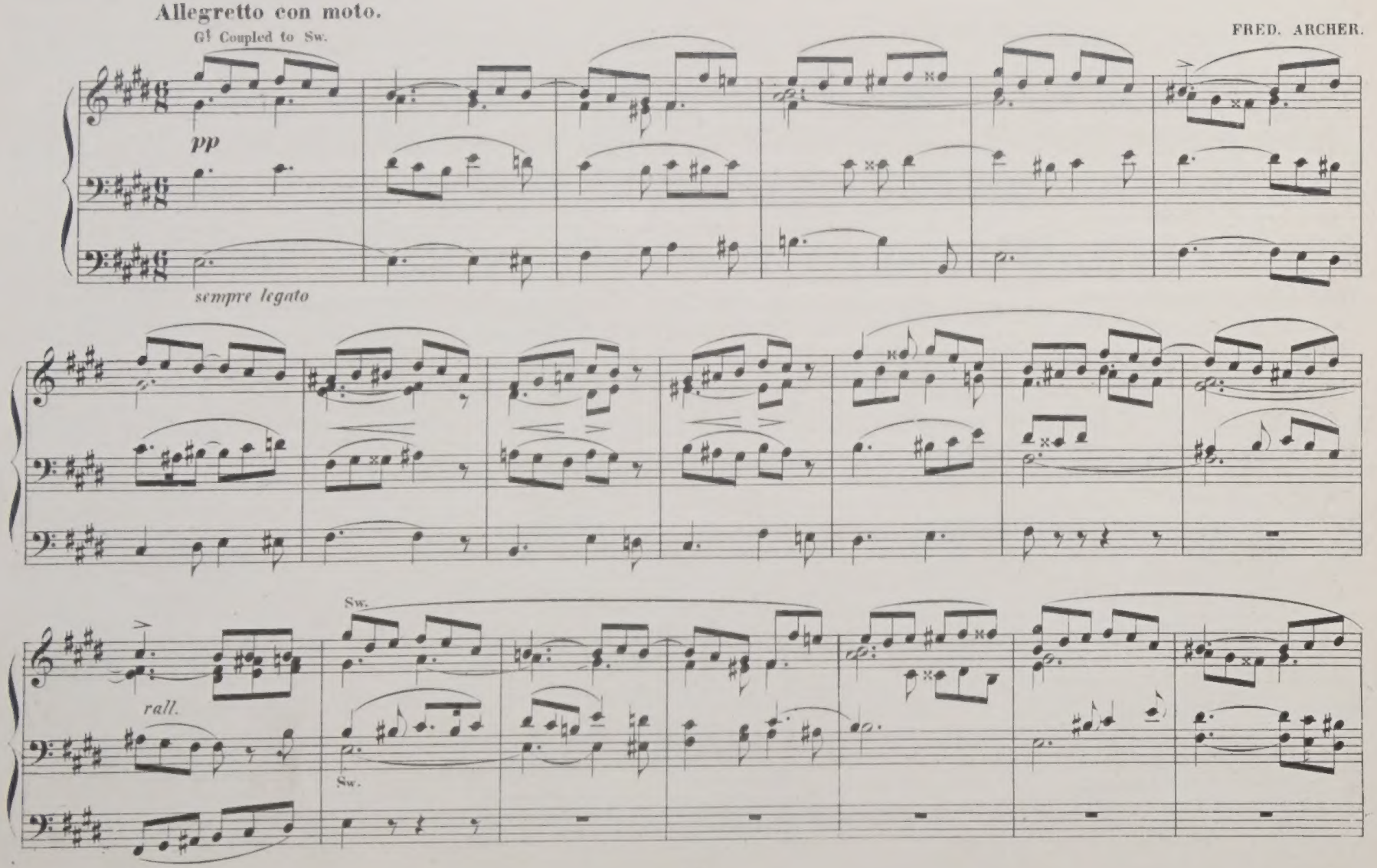
ALEX. GUILMANT.

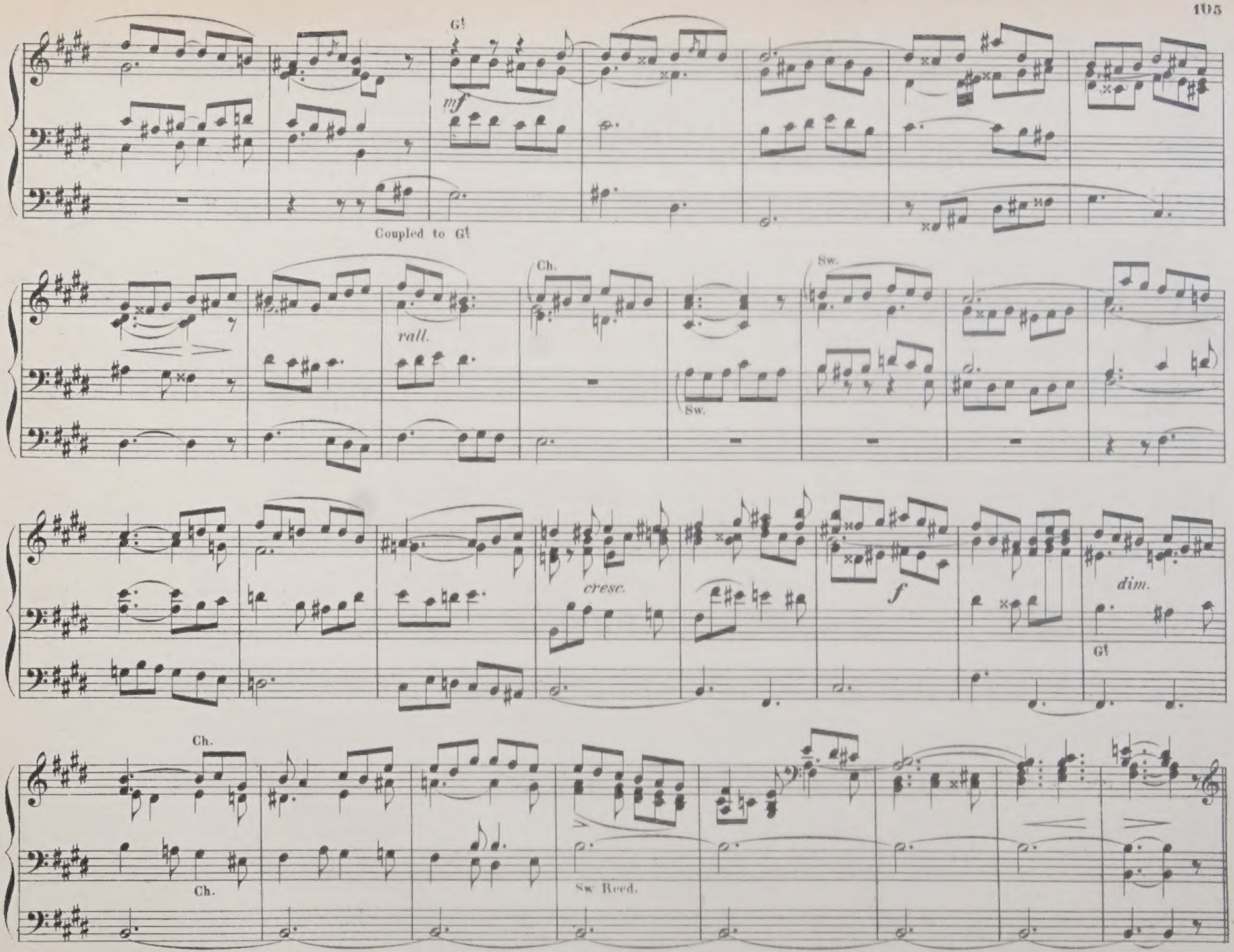


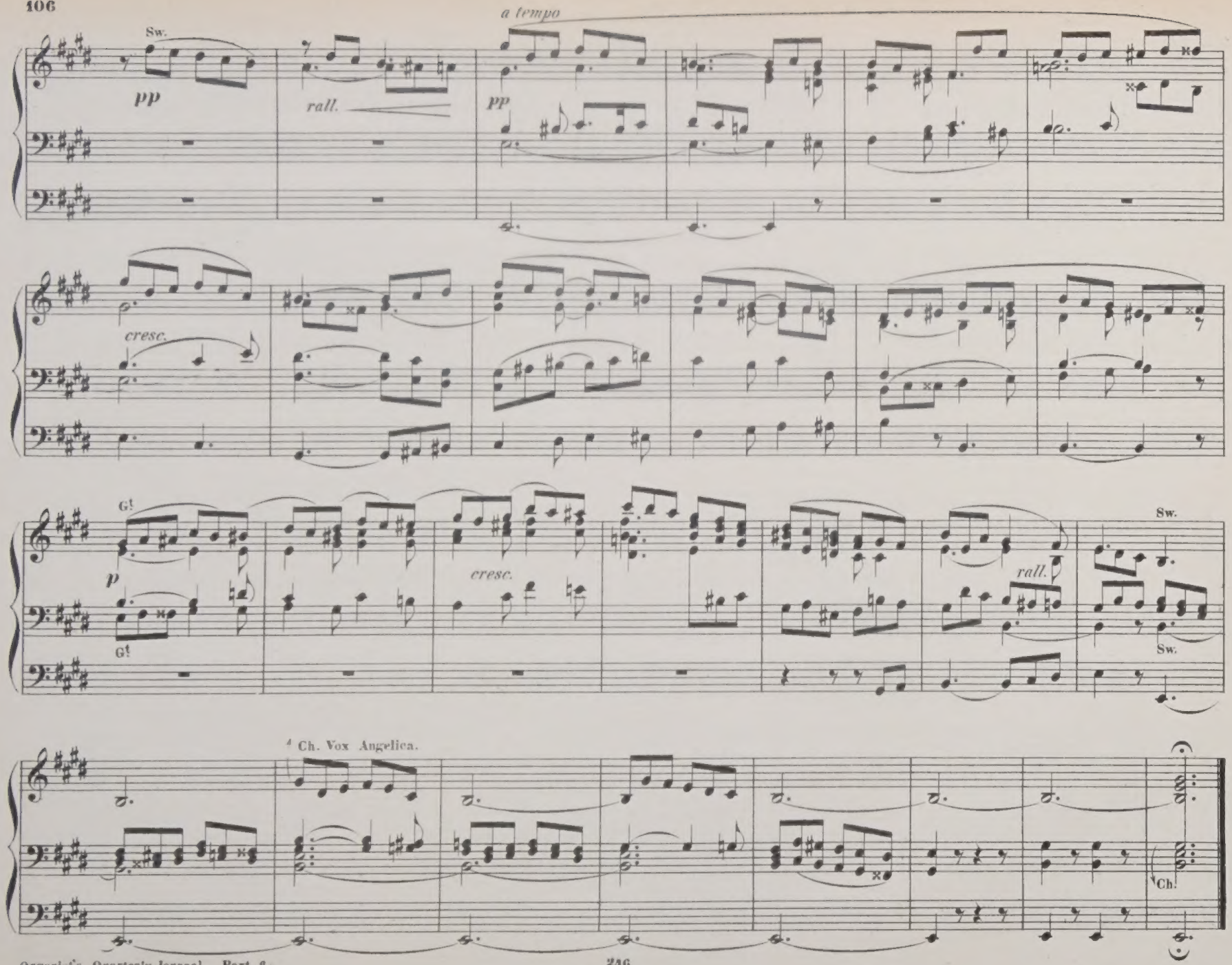
*) A more elaborate Piece by this Composer will appear in a future Part.


rit.

Allegretto.


Allegretto con moto.
G¹ Coupled to Sw.
FRED. ARCHER.
pp
sempre legato
Sw.
rall.
Sw.

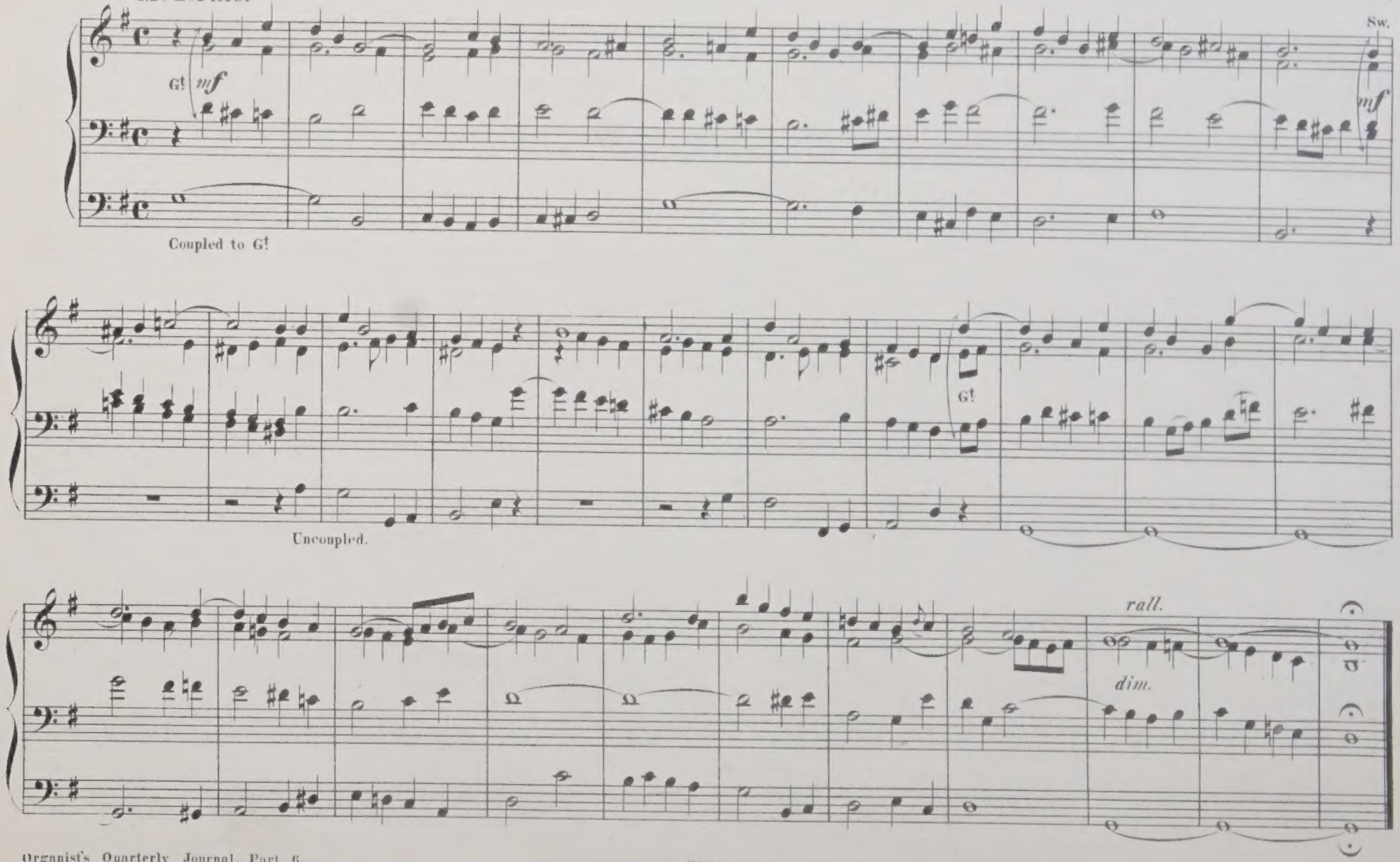

G!
mf
Coupled to G!
rall.
Ch.
Sw.
Sw.
cresc.
f
dim.
G!
Ch.
Ch.
Sw. Reed.


a tempo
Sw.
pp
rall.
pp
cresc.
G!
p
G!
cresc.
rall.
Sw.
Sw.
4 Ch. Vox Angelica.
Ch.

Prelude.

Moderato.

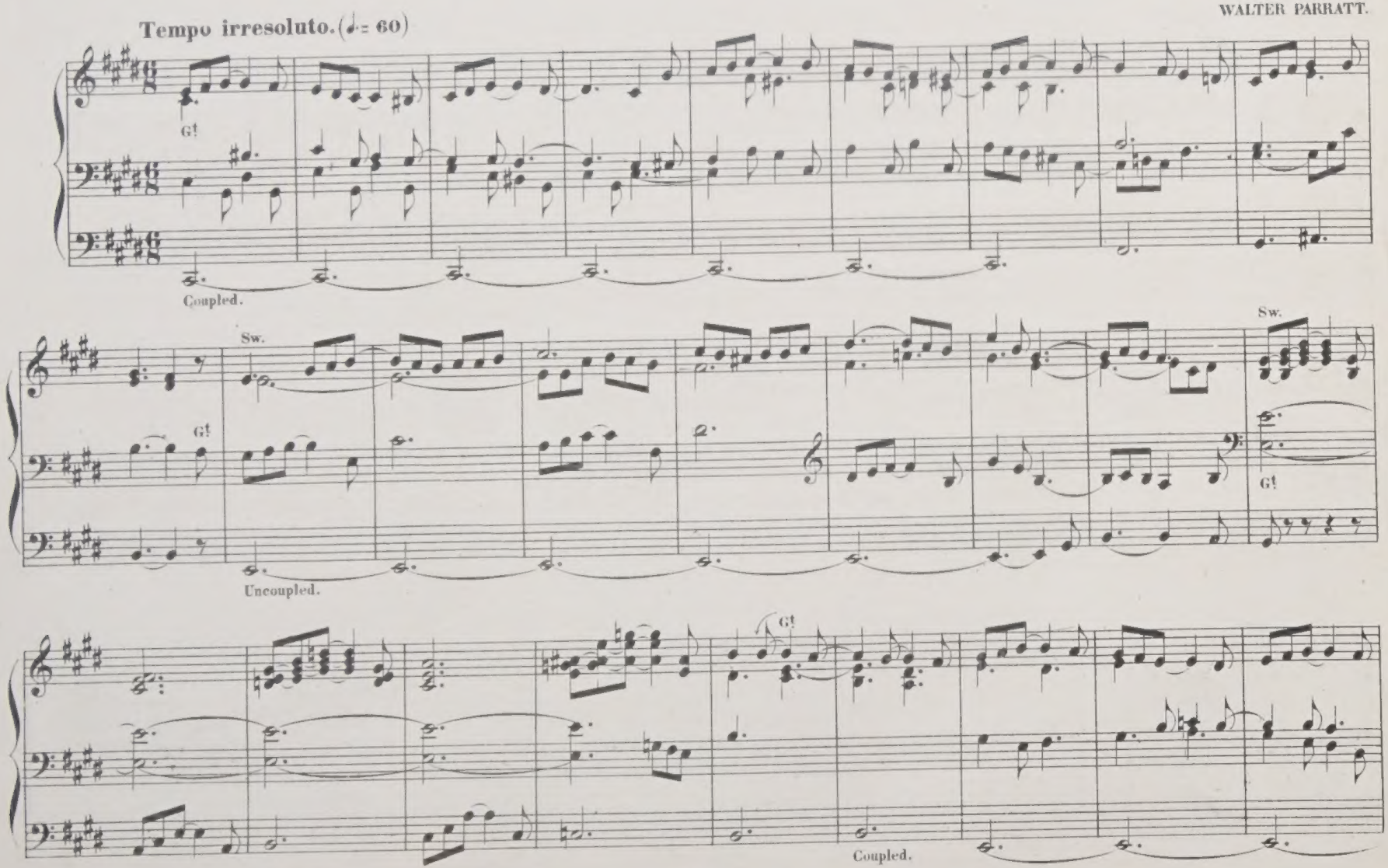
GUSTAV MERKEL. (Dresden.)

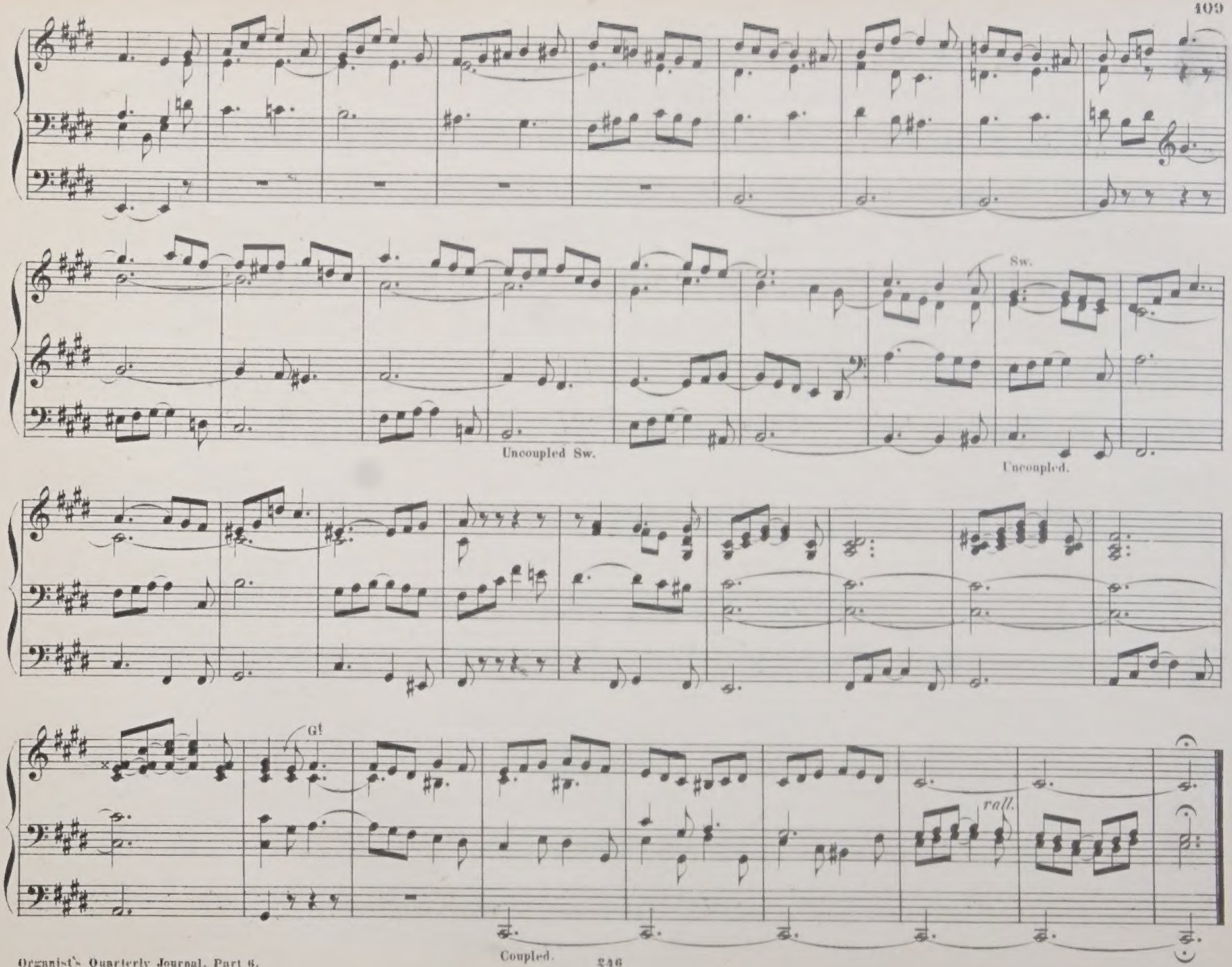


G! Org.—8 ft *p*
Sw: St. Diap and Oboe.
Ped: 16 ft Coup. to G!
Sw: Coup. to G!

Prelude.

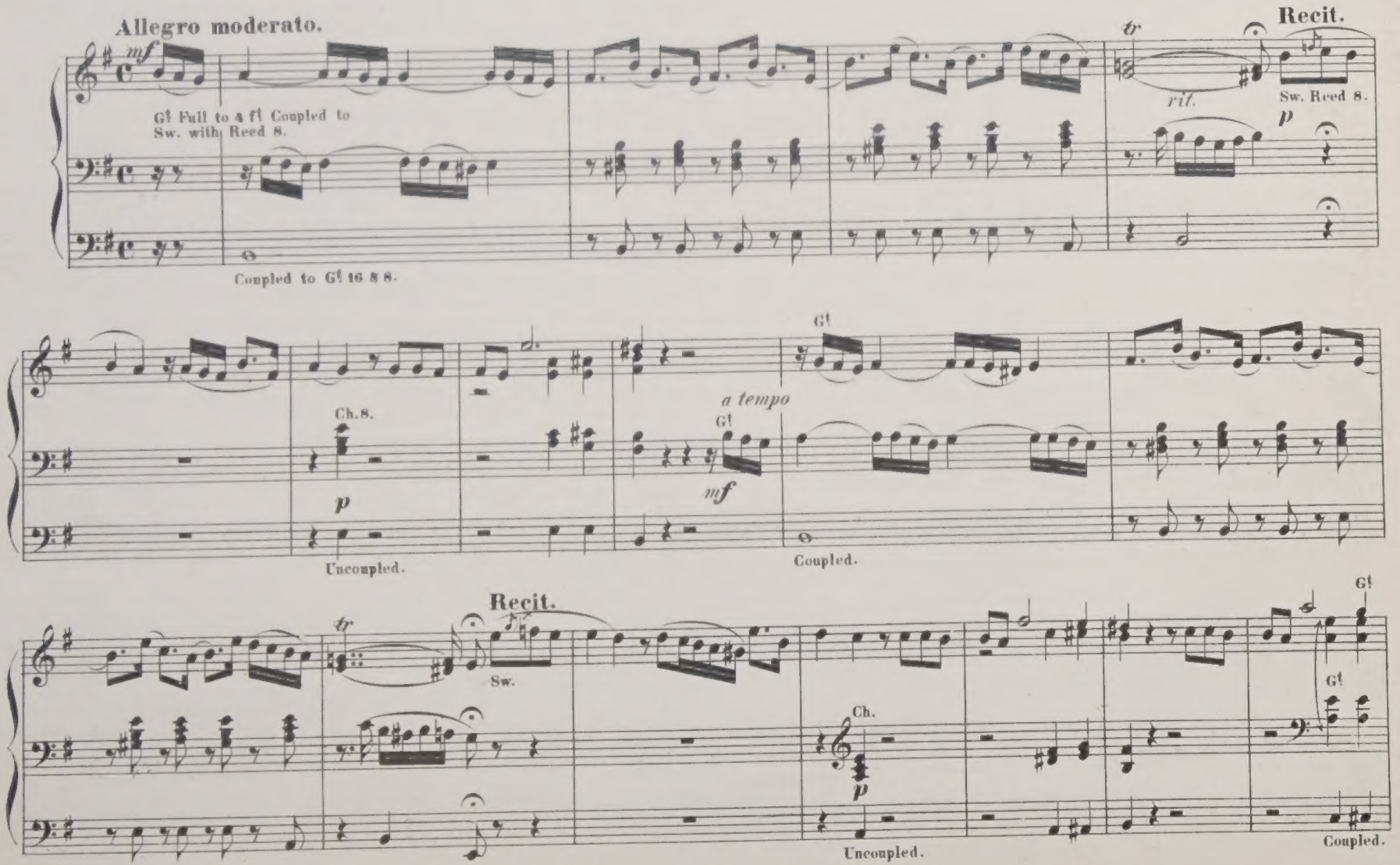
WALTER PARRATT.

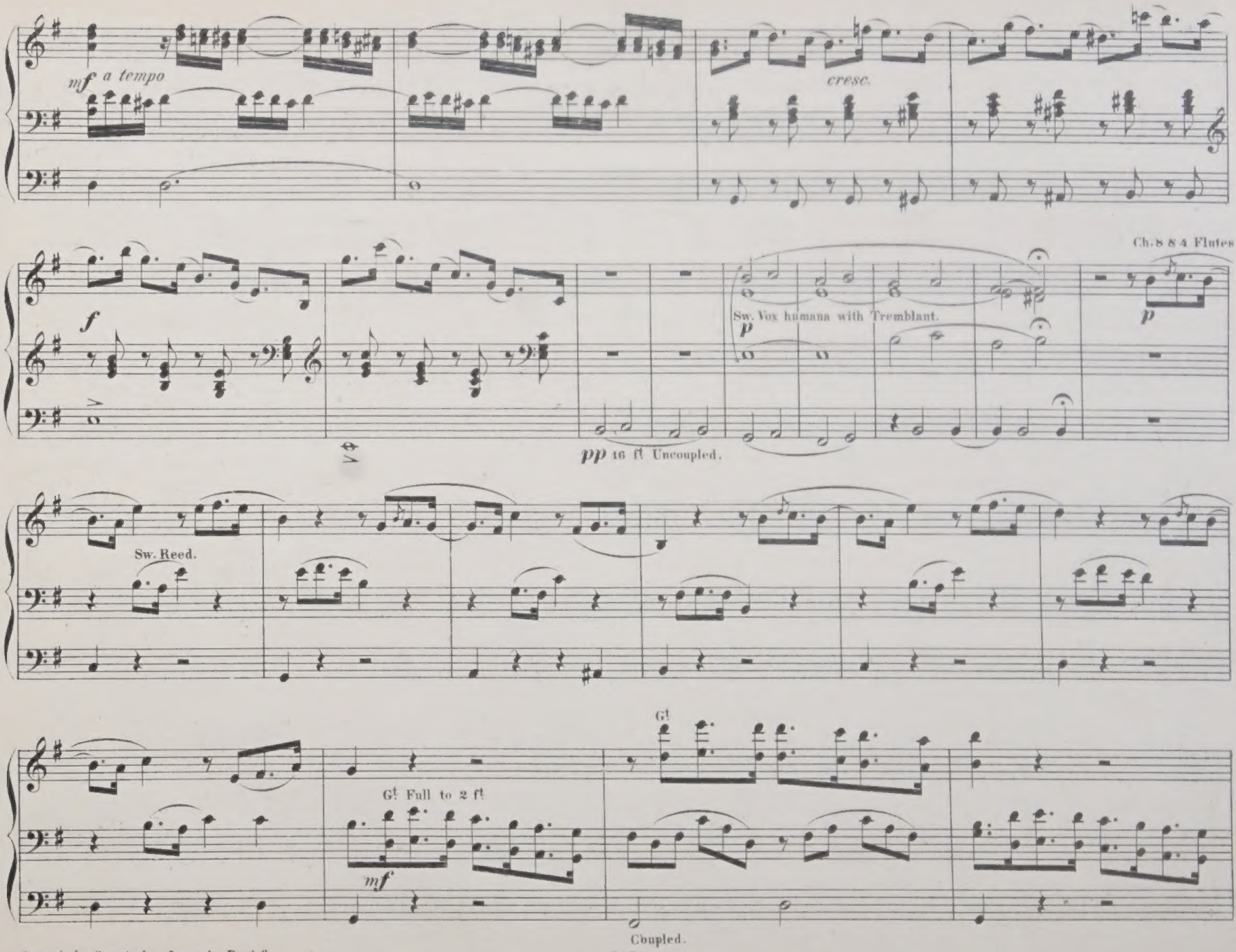


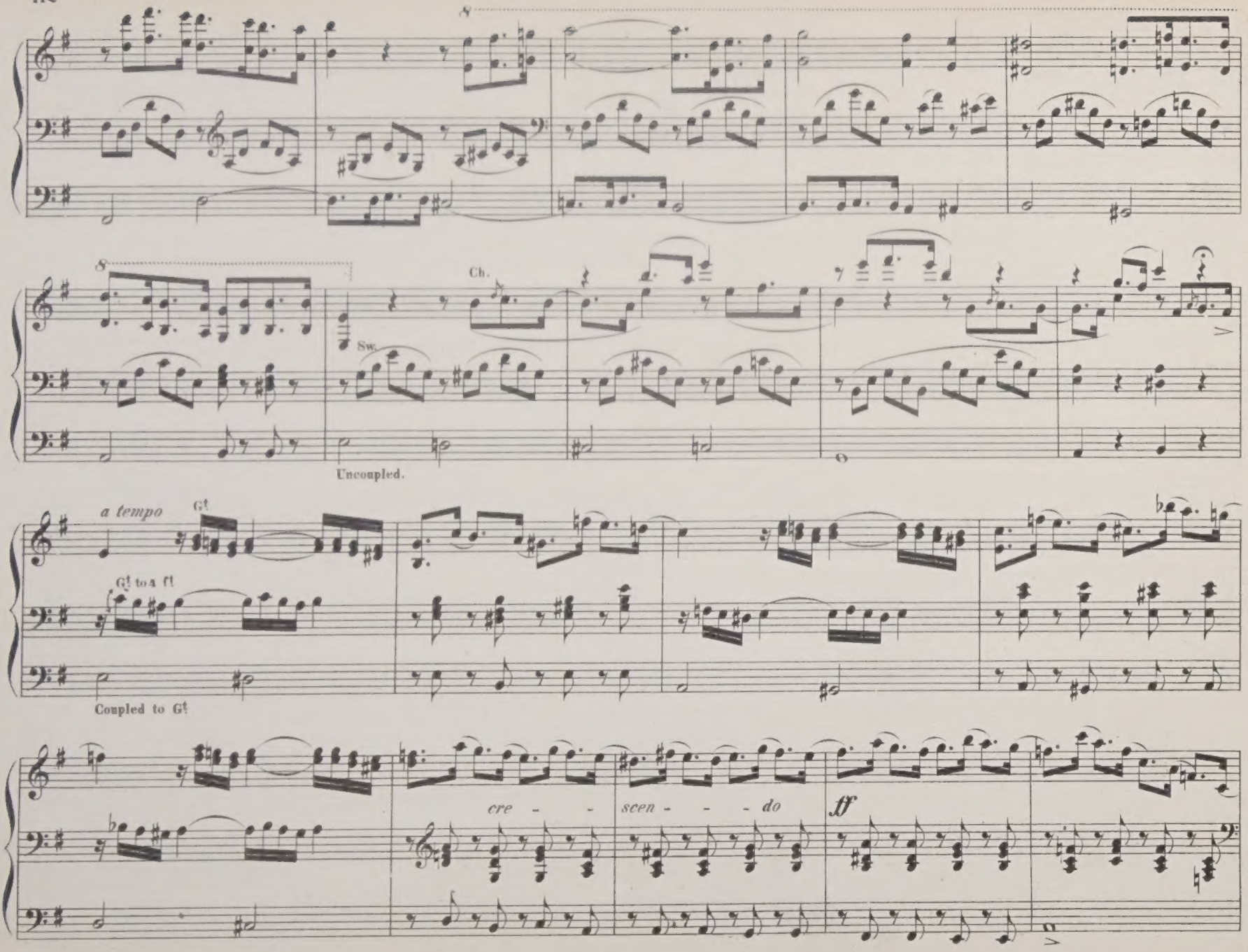

Sw.
Uncoupled Sw.
Uncoupled.
Gt
rall.
Coupled.

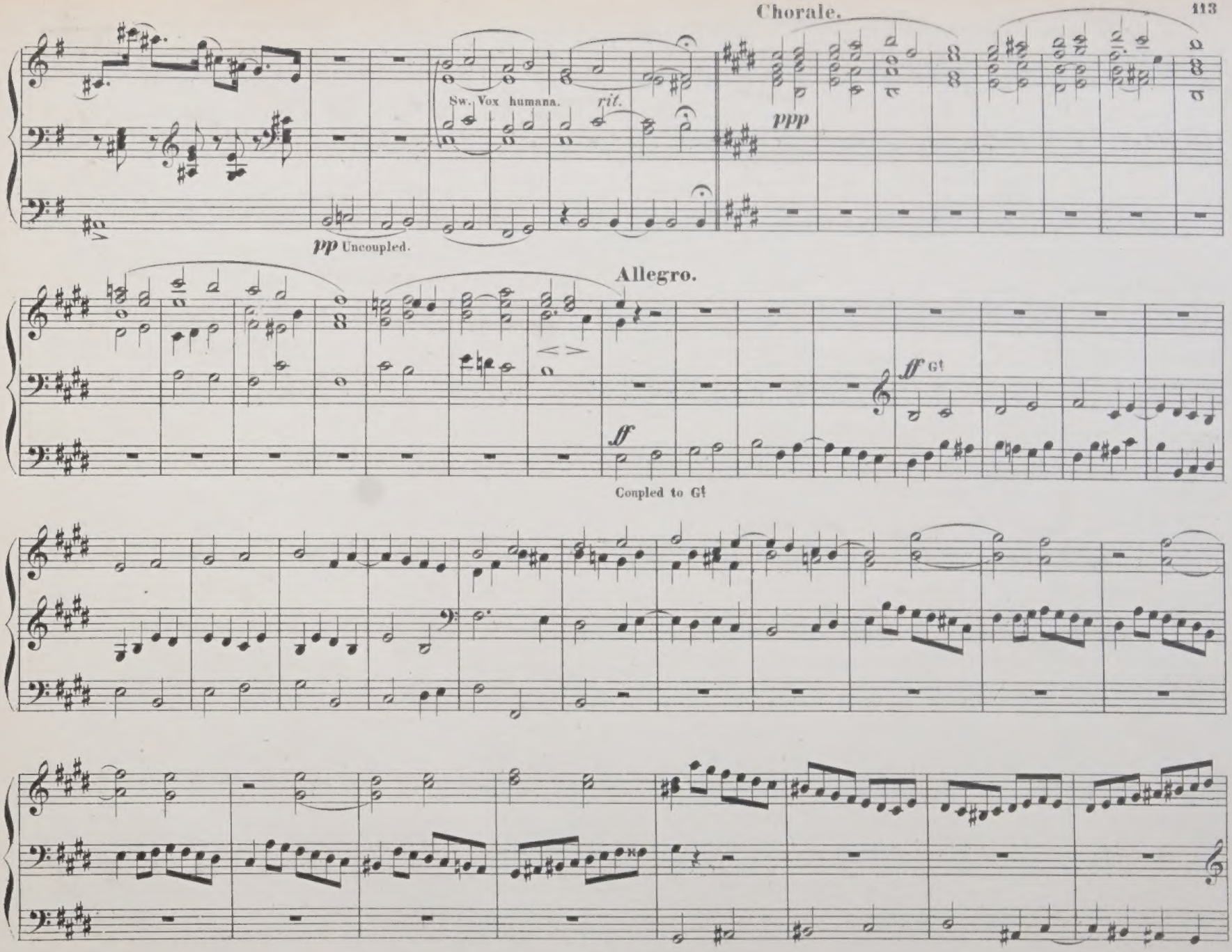
Elegy.

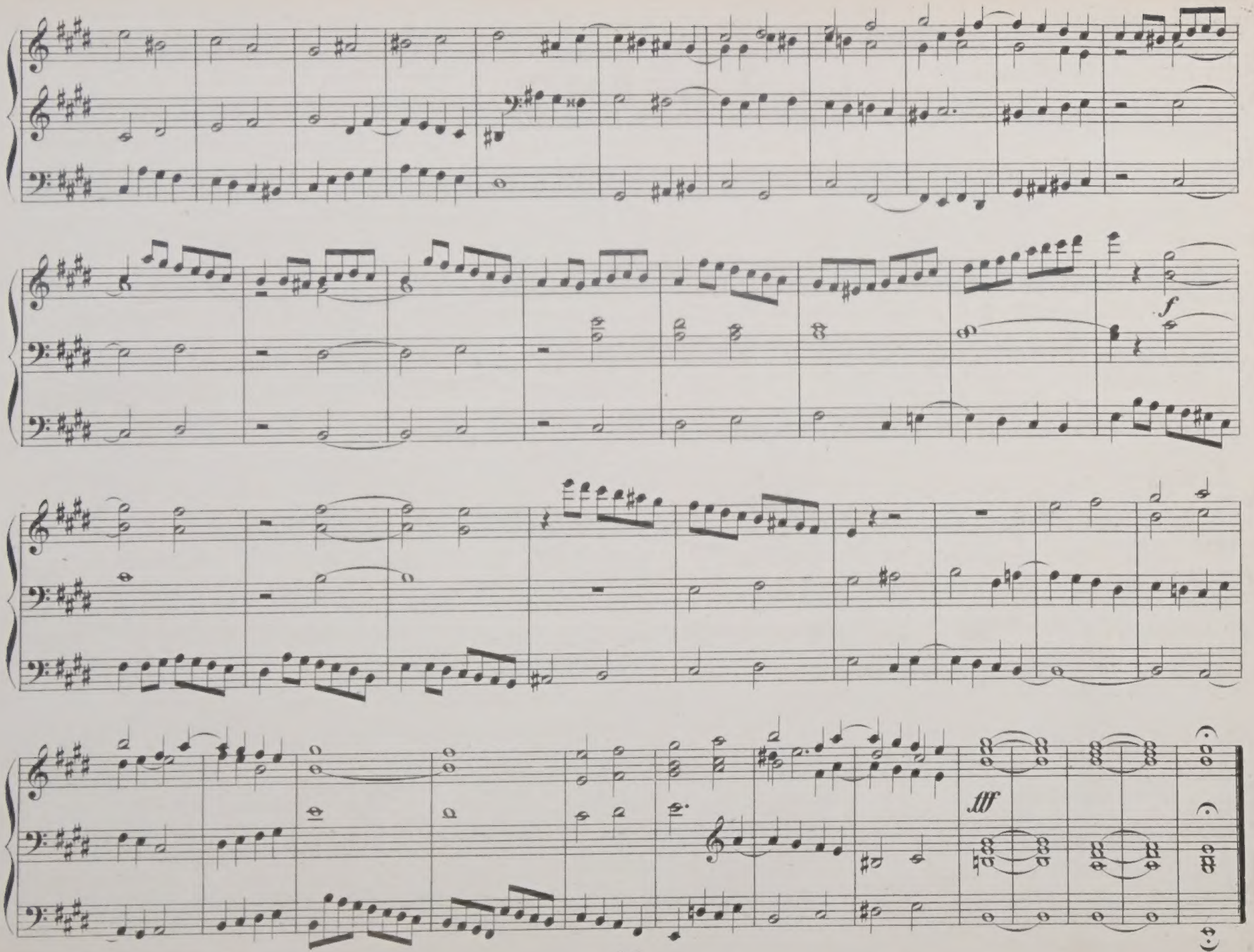
LEO KERBUSCH.




mf a tempo
cresc.
Ch. 8 8 4 Flutes.
f
Sw. Vox humana with Tremblant.
p
p
pp 16 ft Uncoupled.
Sw. Reed.
G! Full to 2 ft
mf
G!
Coupled.

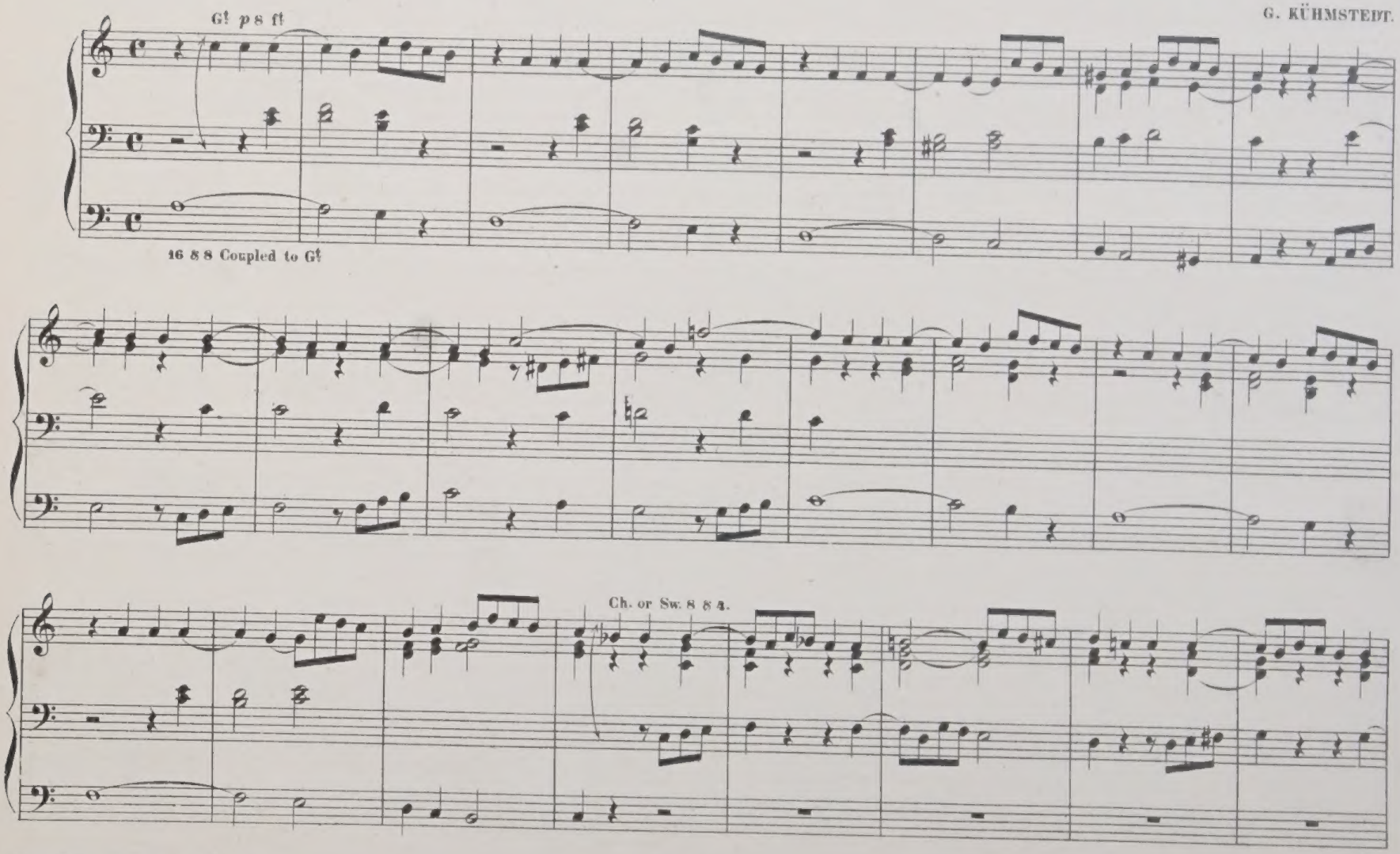

8
8
Ch.
Sw.
Uncoupled.
a tempo
Gt
Gt to a ft
Coupled to Gt
cre - - scen - - - do
ff

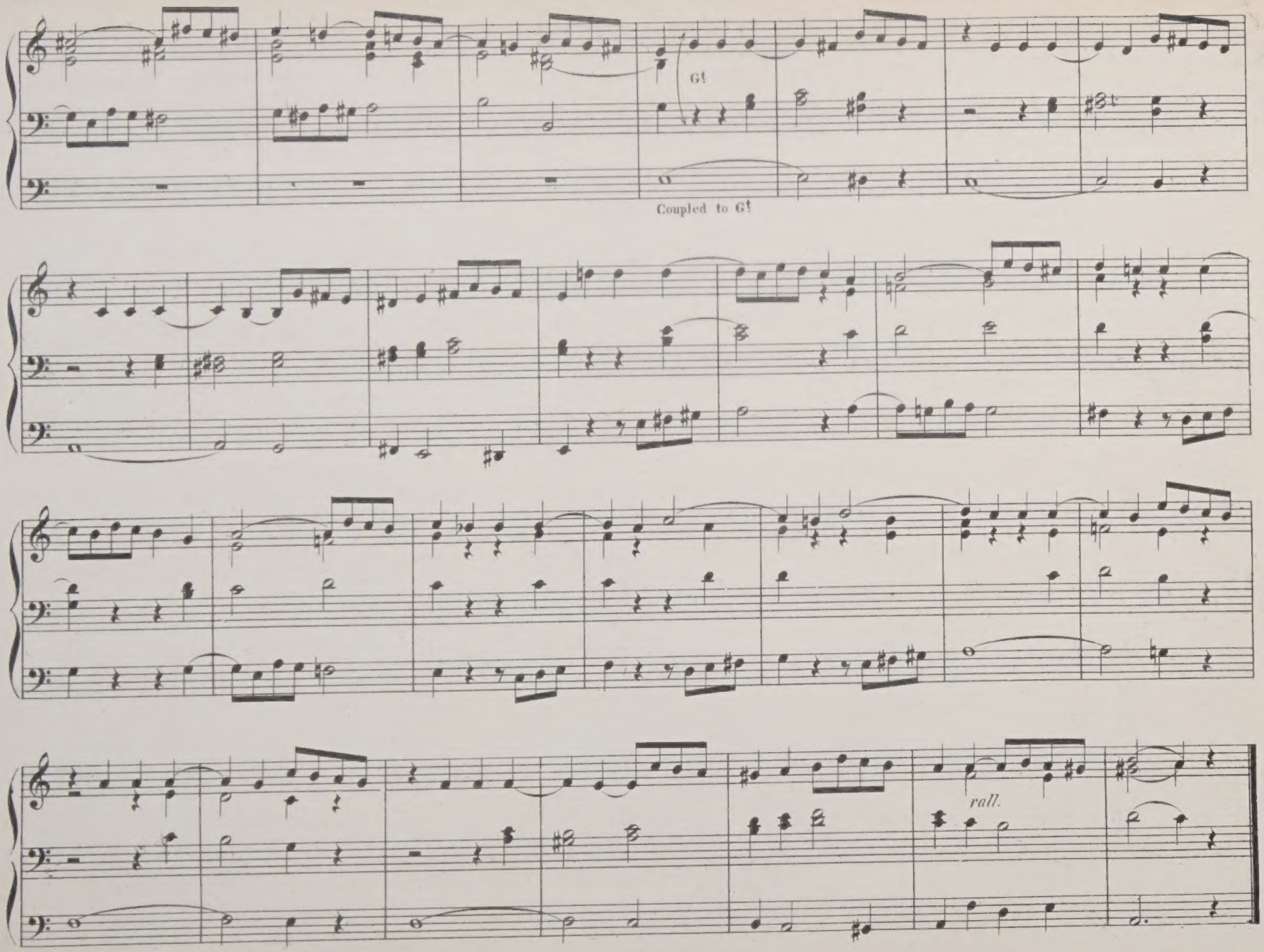

Sw. Vox humana.
rit.
ppp
pp Uncoupled.
Allegro.
ff Gt
ff
Coupled to Gt


f
fff

Larghetto.

G. KÜHMSTEDT.

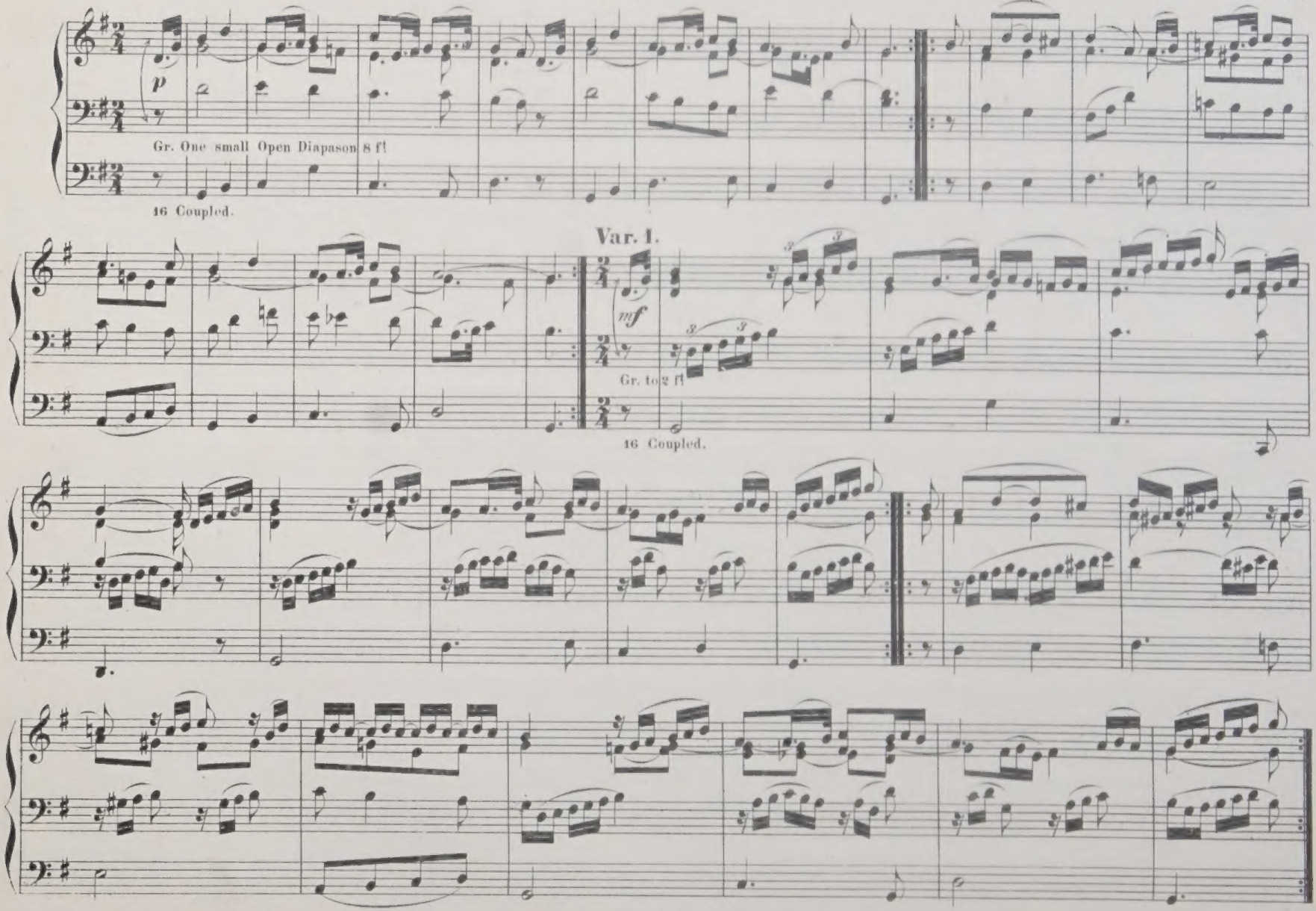



G!
Coupled to G!
rall.

Andante.

Varied.

W. J. WESTBROOK.



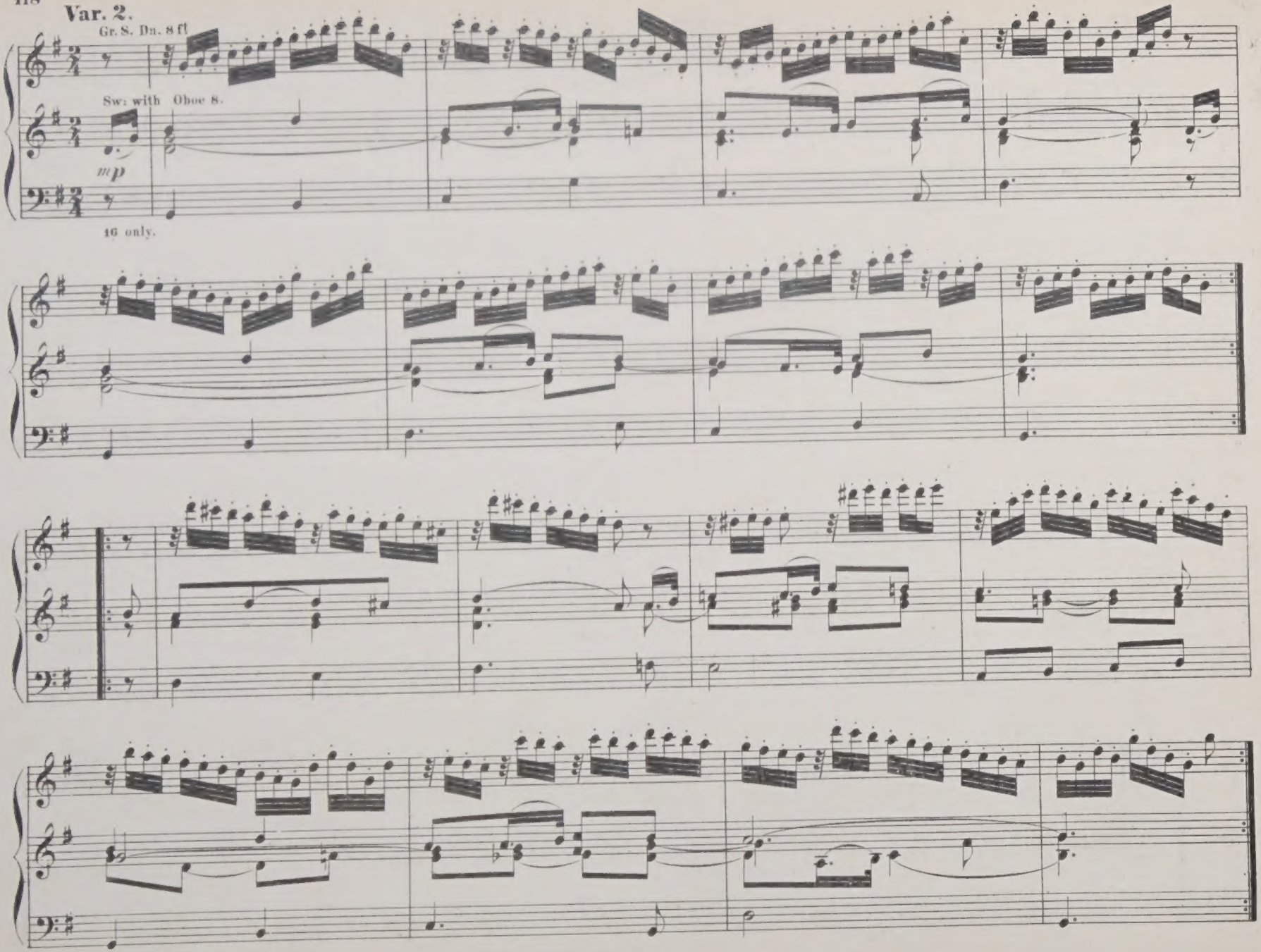
Var. 2.

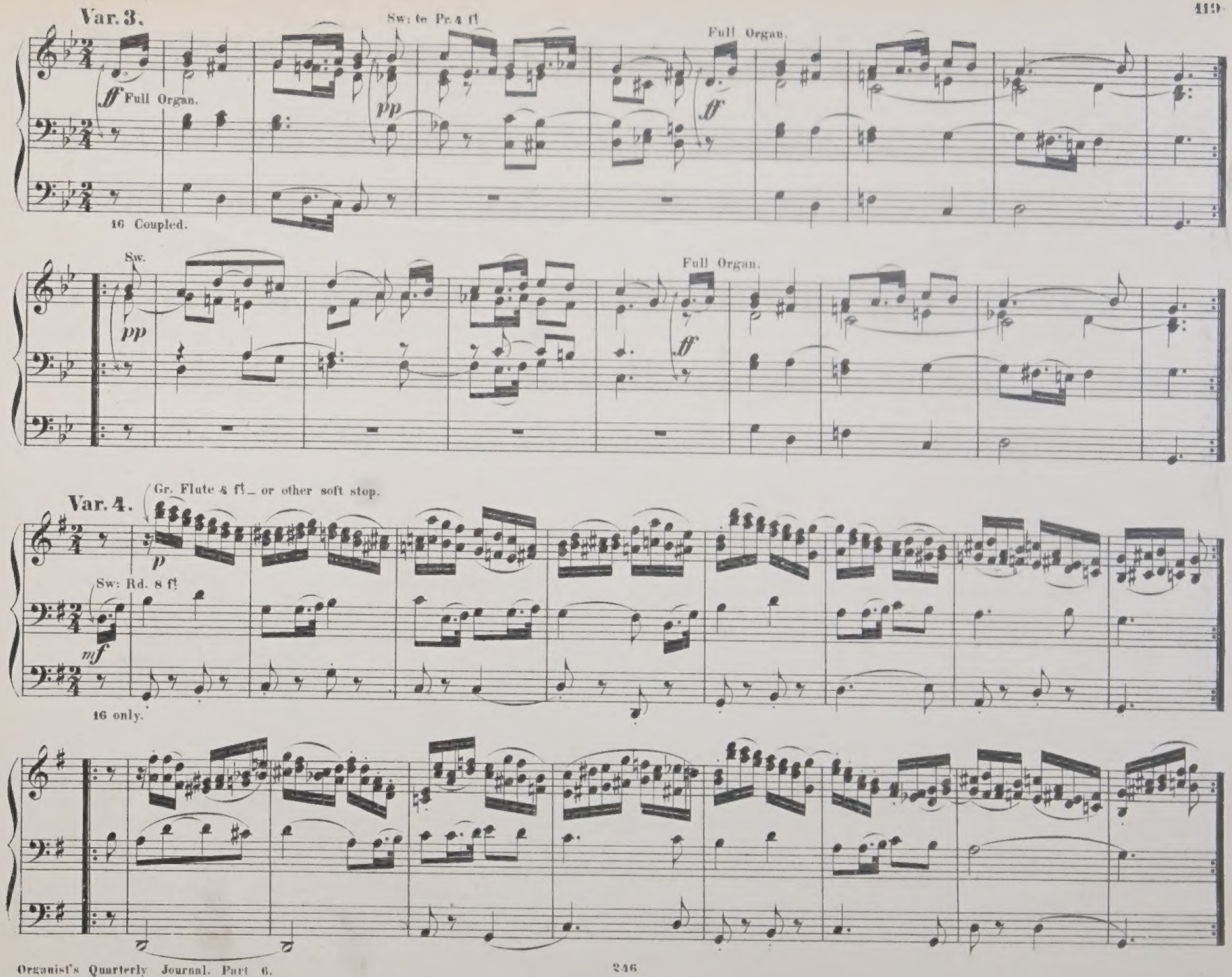
Gr. S. Dn. 8 ft

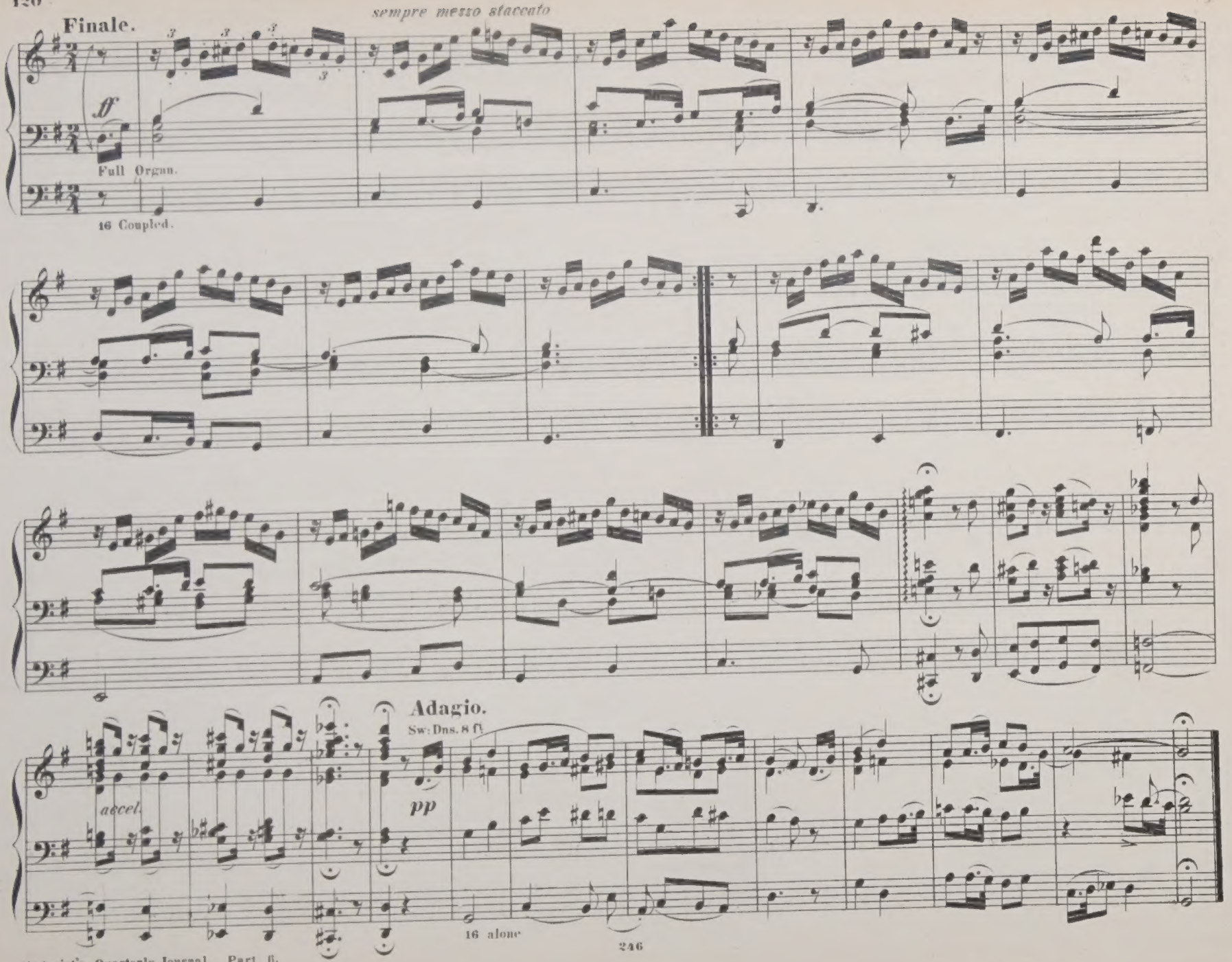
Sw: with Oboe 8.

mp

16 only.




Var. 3.
Sw: to Pr. 4 ft
Full Organ.
ff Full Organ.
pp
ff
16 Coupled.
Sw.
pp
Full Organ.
ff
Var. 4.
Gr. Flute 8 ft or other soft stop.
p
Sw: Rd. 8 ft
mf
16 only.

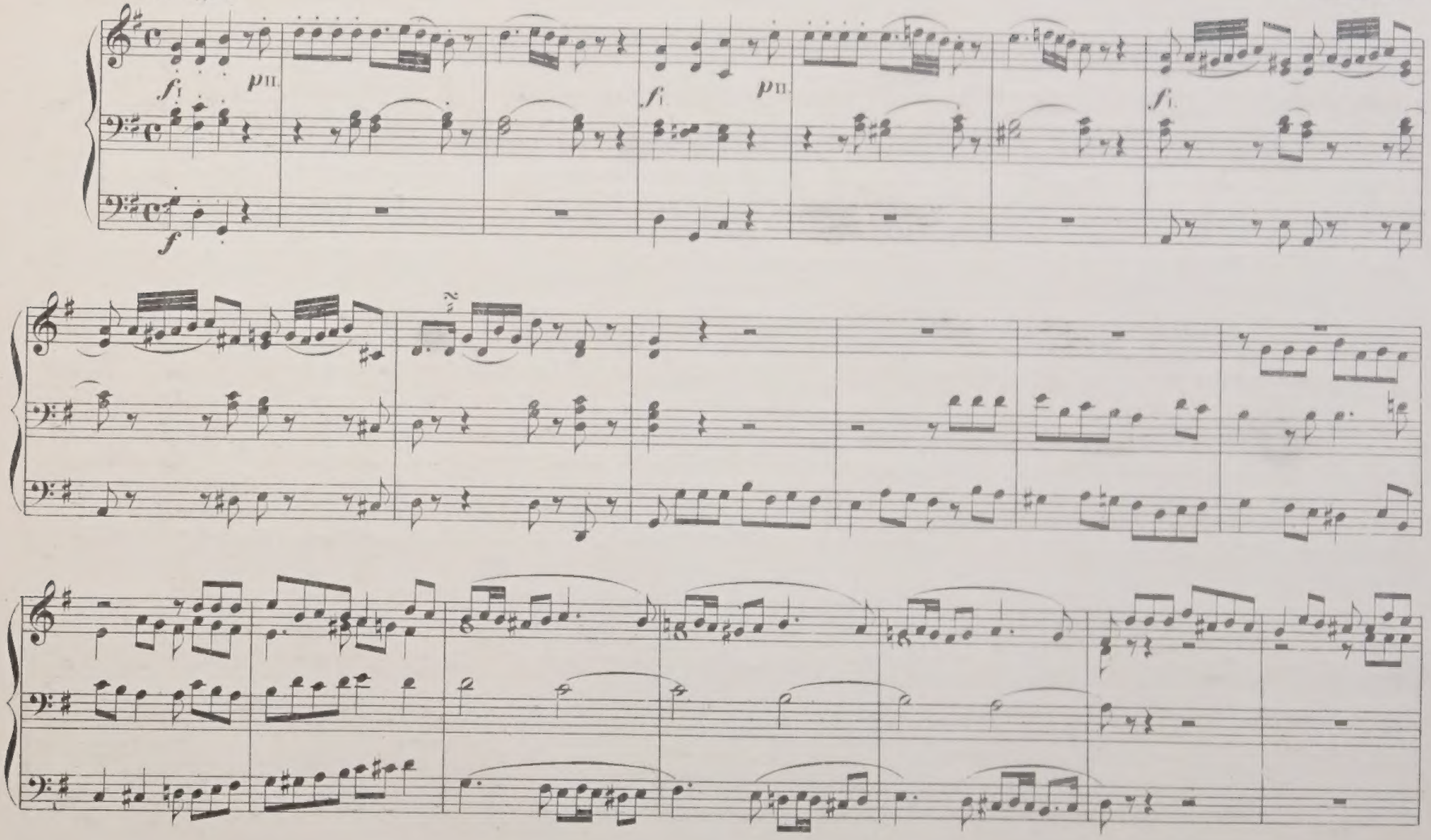

Finale.
sempre messo staccato
ff
Full Organ.
16 Coupled.
Adagio.
Sw: Dns. 8 ft.
accel.
pp
16 alone

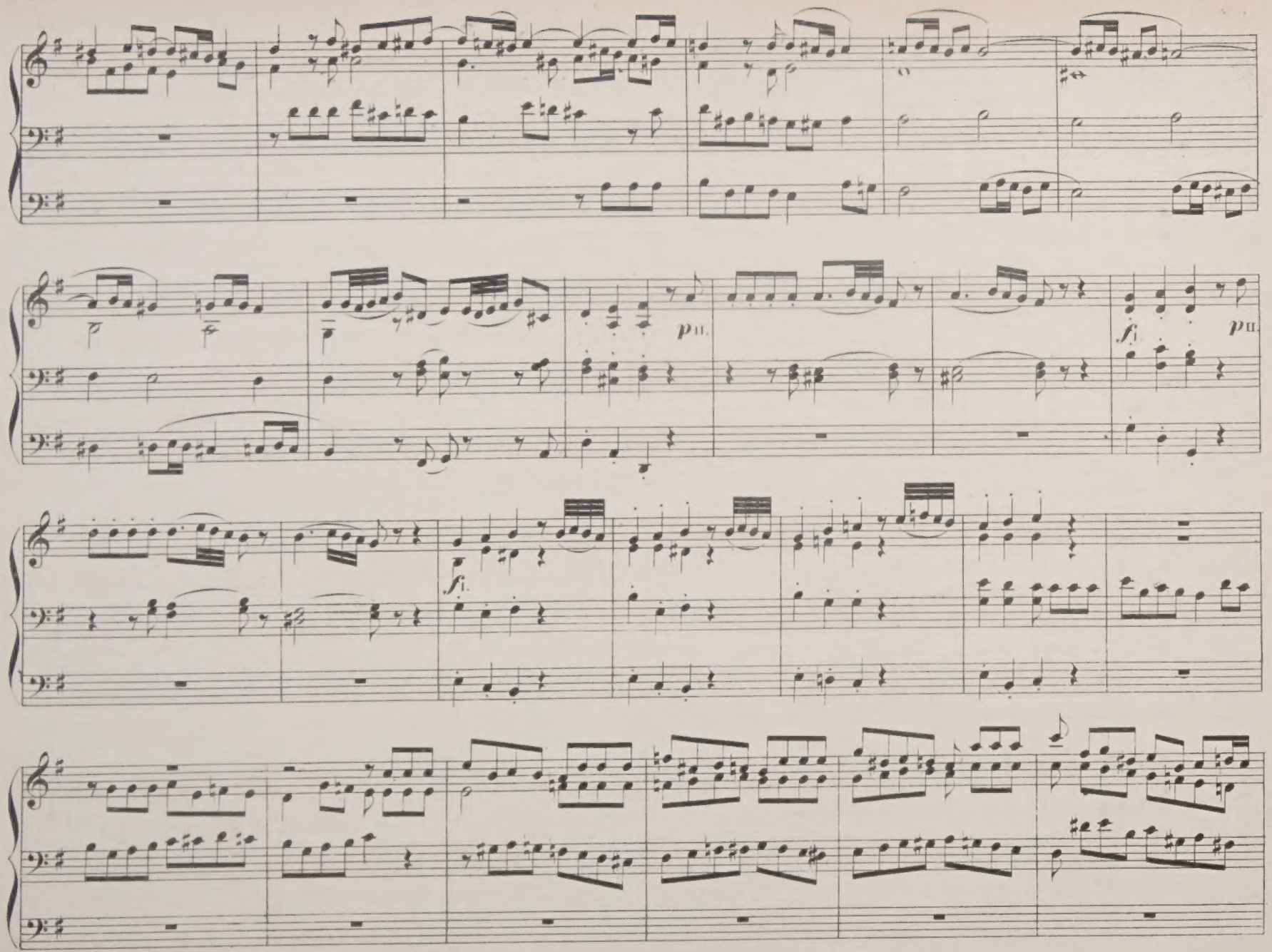
Manual I. G^{t} Full.
Manual II. Sw. with Reeds, or Ch. 8 8 4.
Pedale 8, 4 8 16.

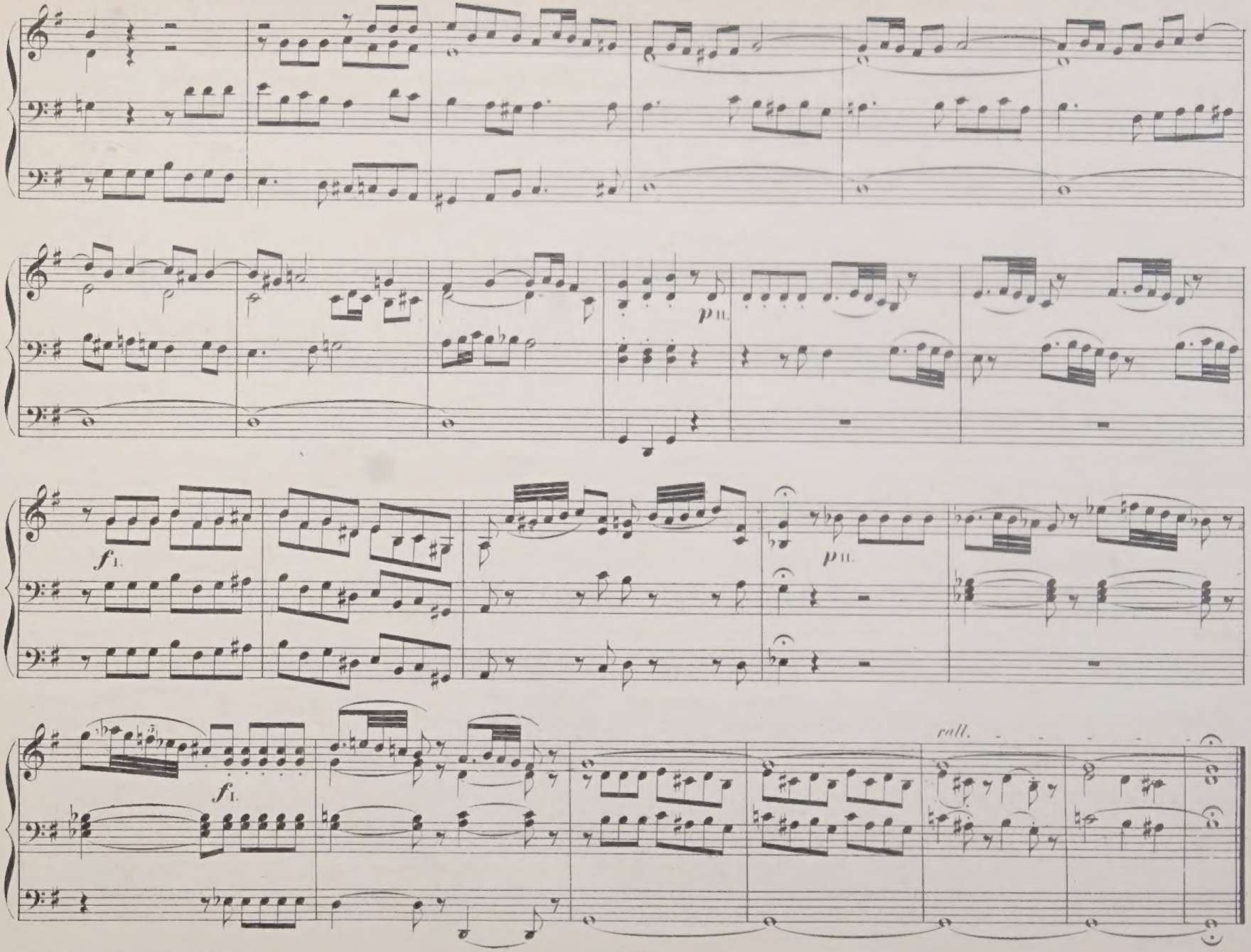
Offertoire.

Allegro.

G. RÜHMSTEDT.

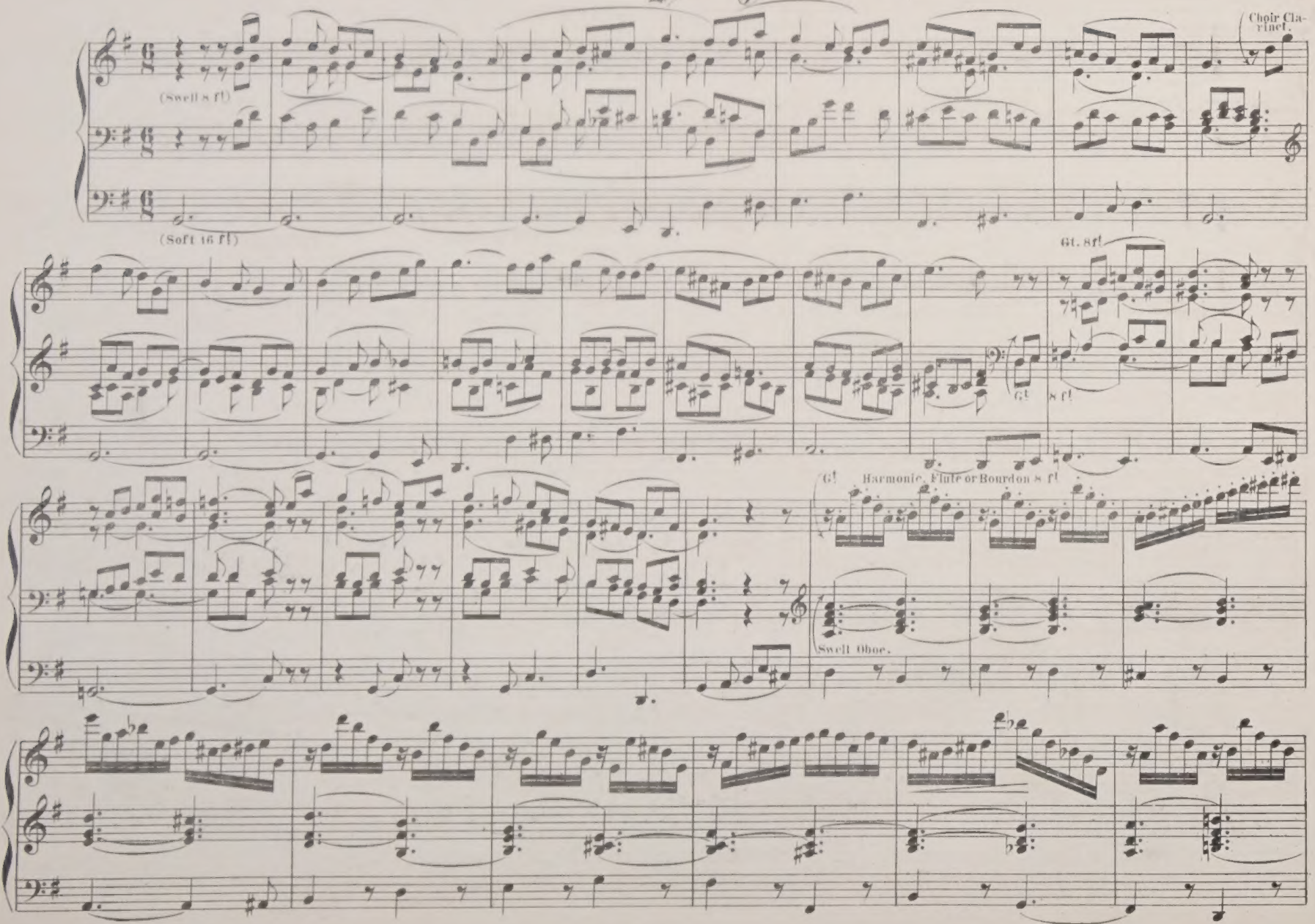


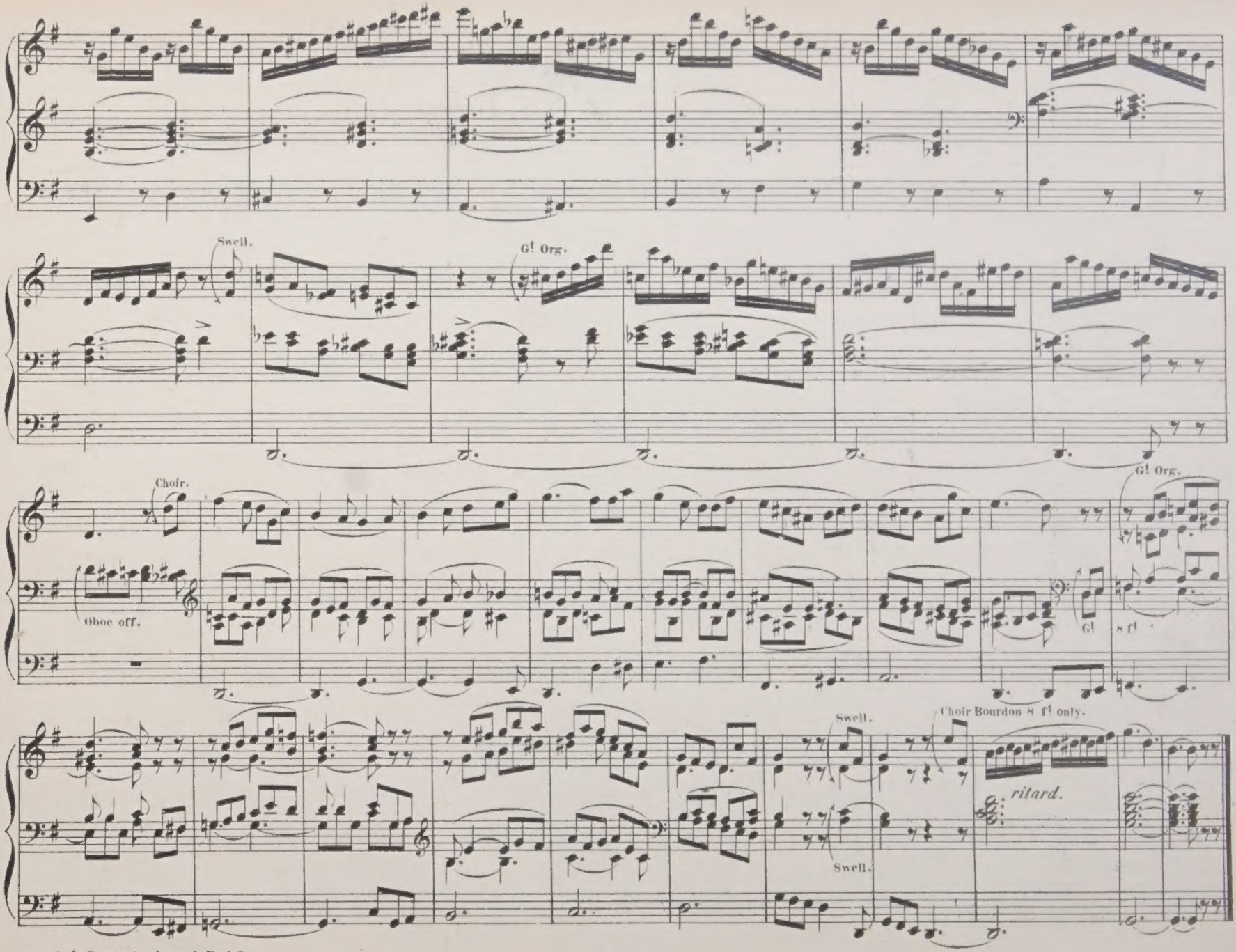

p II.
fi.
fi.
p II.


p II.
f I.
p II.
f I.
rall.

Andante grazioso.

HENRY SMART.



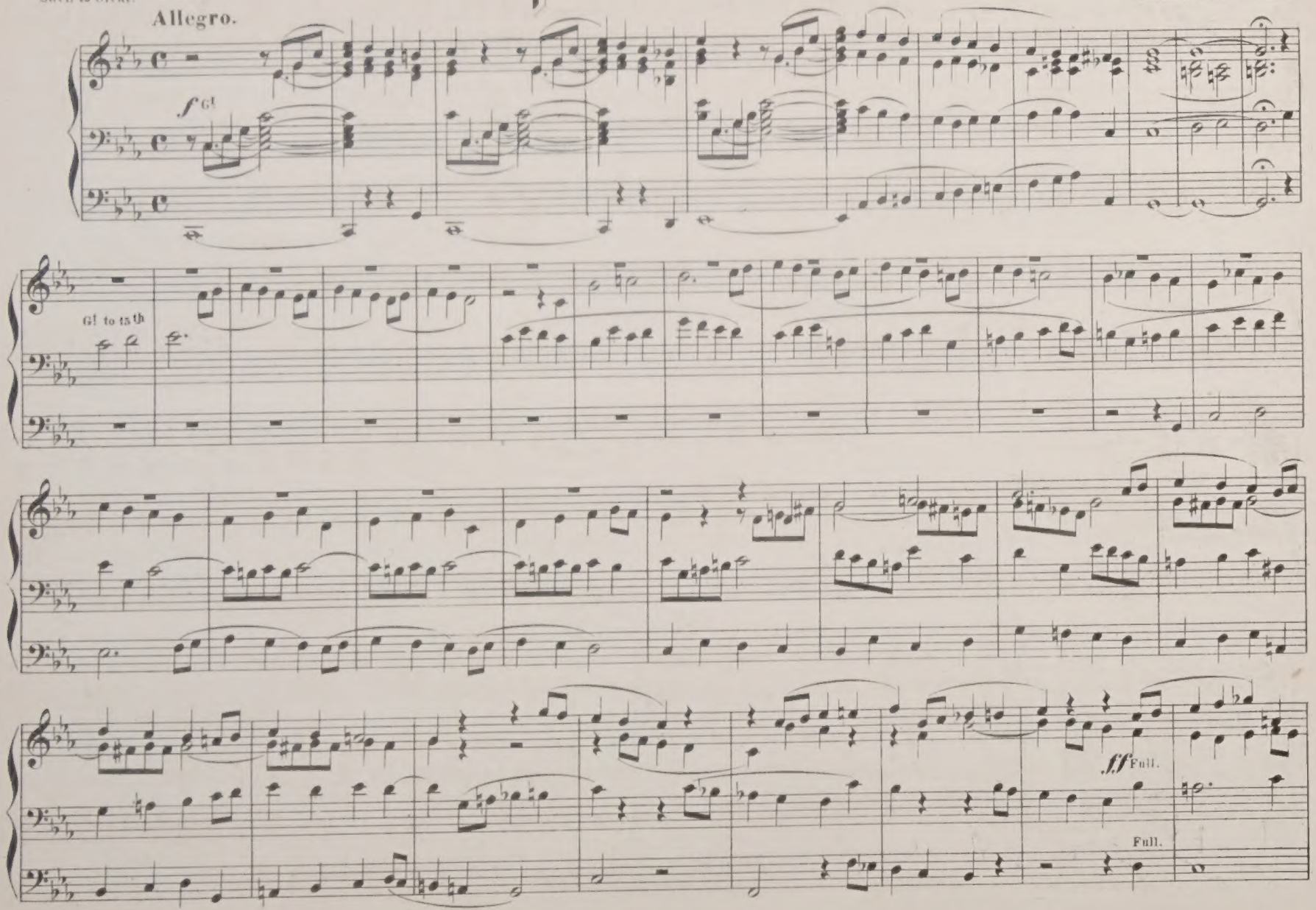

Swell.
G! Org.
Choir.
Oboe off.
G! Org.
G!
Swell.
Choir Bourdon 8 f! only.
ritard.
Swell.

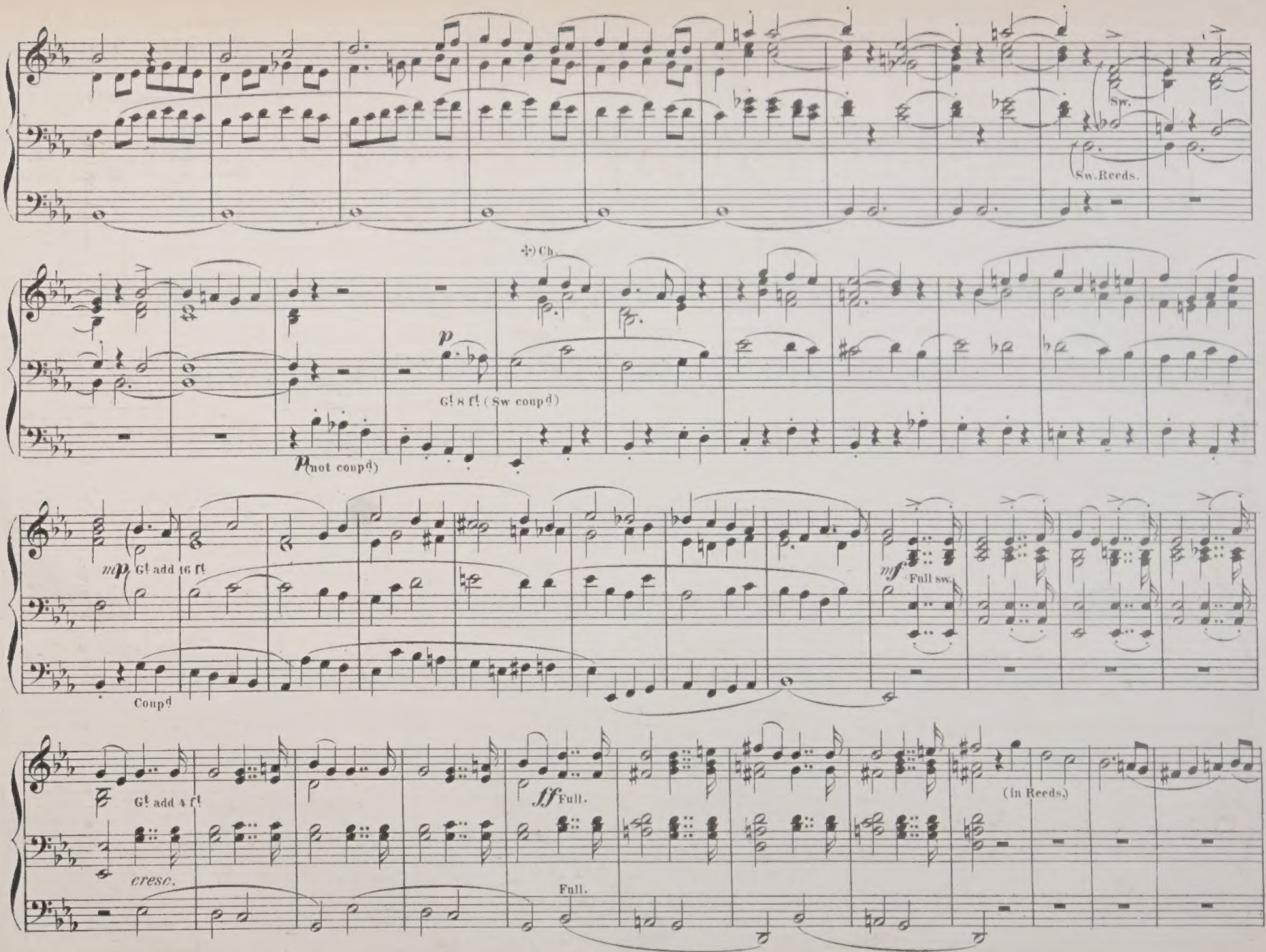
Prepare. G^{t} 0.Full
Sw. Reeds 8 ft
Ch. S.D. Flute 8 Dulc^{a} 8
Pedal 16 & 8 Coupled
Swell to Great.

Postlude.

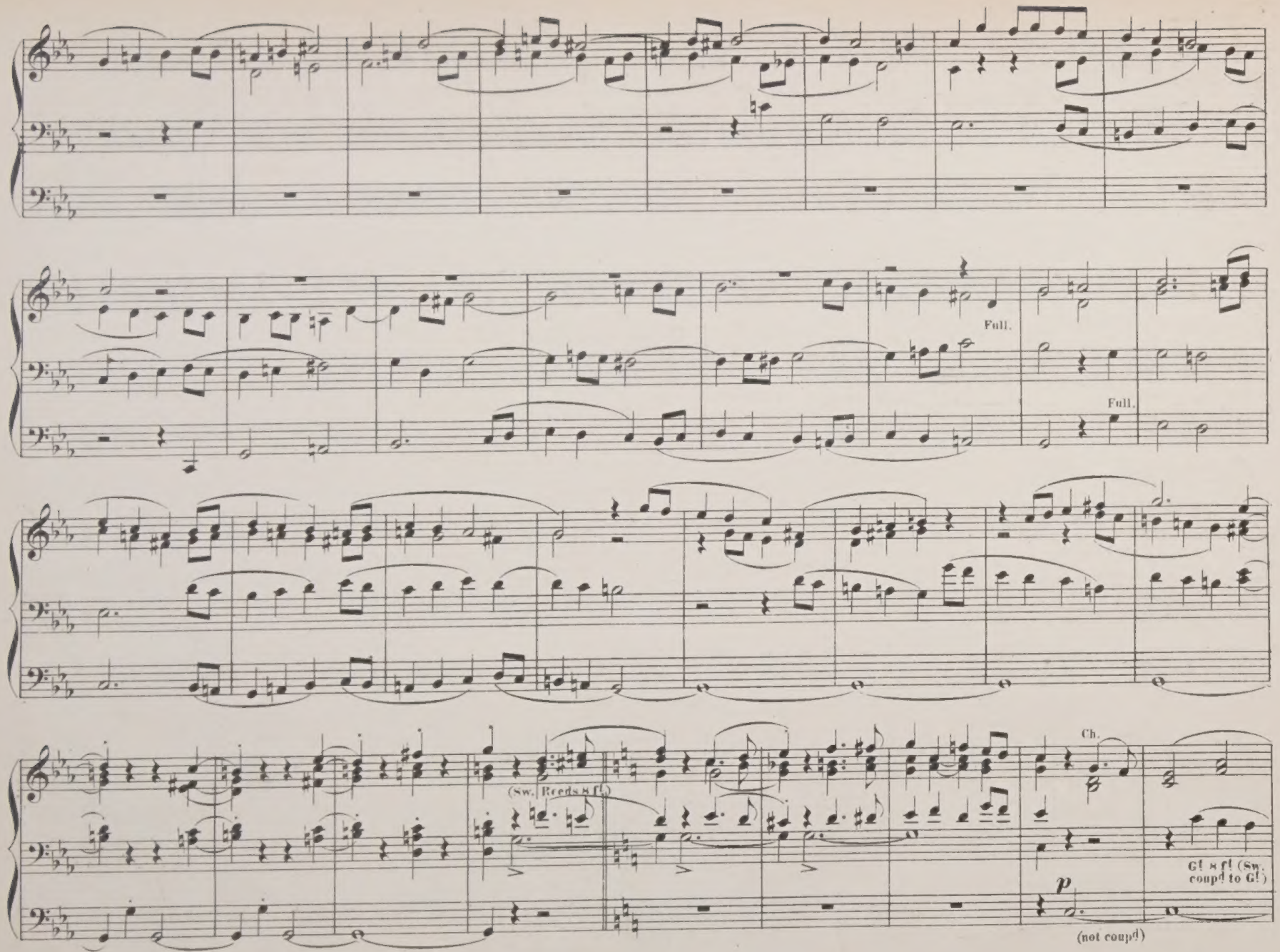
EBENEZER PROUT, B.A.

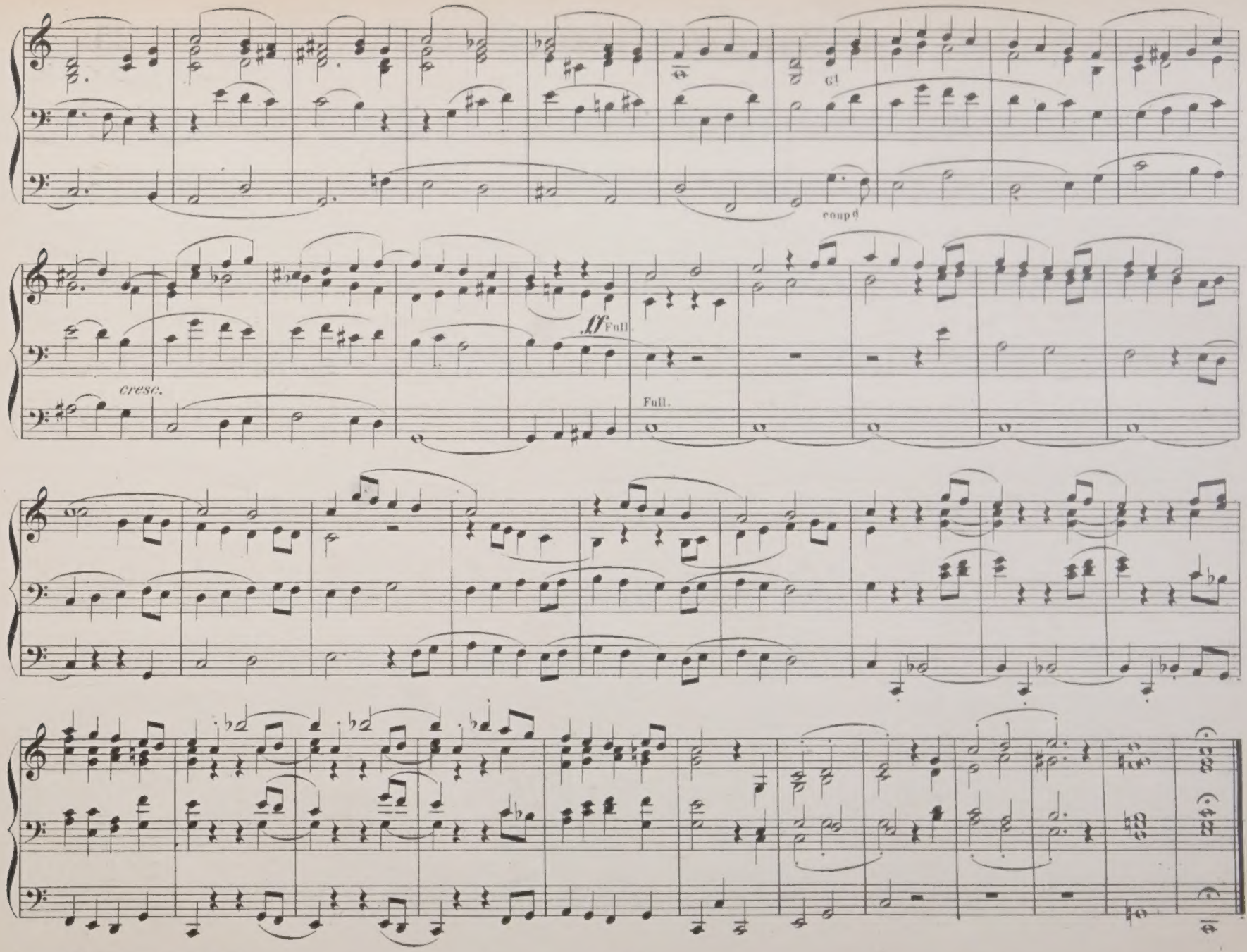
Allegro.





✣) If played on organs with two mannals only, all passages marked for the "Choir" can be played on the Swell.


Full.
Full.
(Sw. Reeds 8 ft.)
Ch.
p
G! 8 ft (Sw. coupd to G!)
(not coupd)


Cl
coupd
cresc.
ff Full.
Full.

Präludium.

Andante con moto. (♩ = 92.)

CHR. SCHAAB.

(Sw. 8 ft. with Oboe.)

mf legato

G! 8 ft. Open or Gamba.

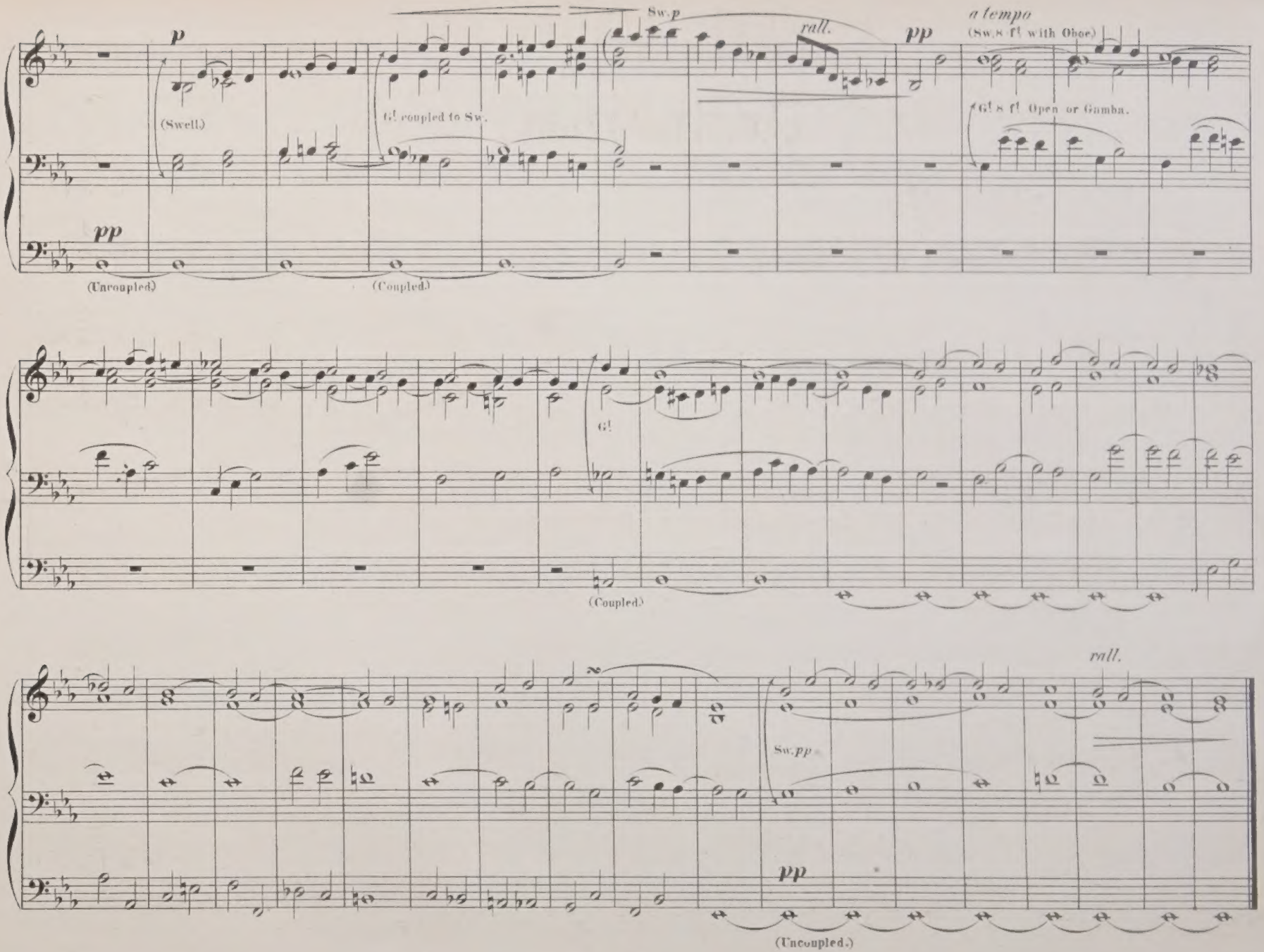
(G! O.)

(Ped. 16 ft. coupled to G!)

Sw.

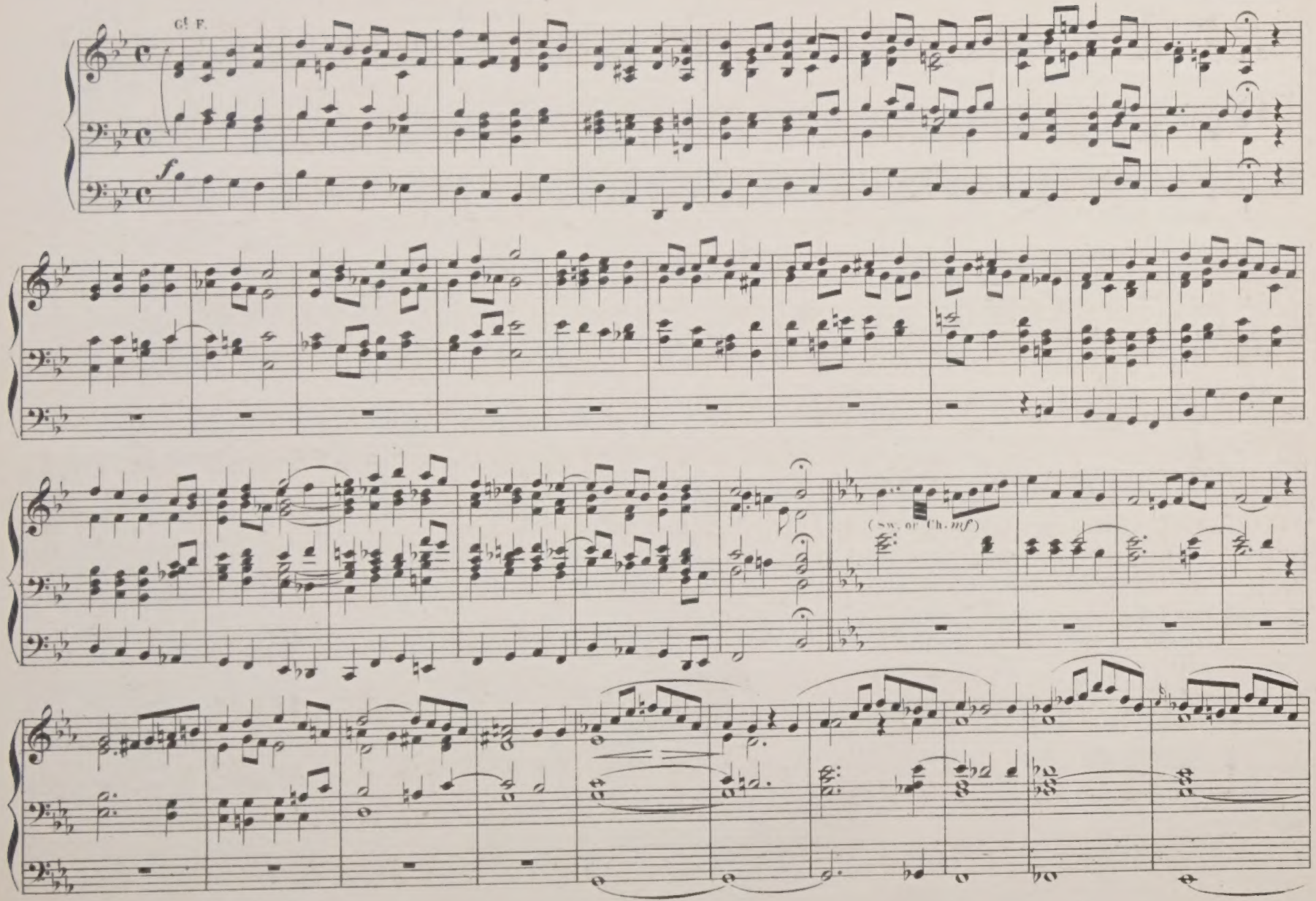
L.H.

G! Op.

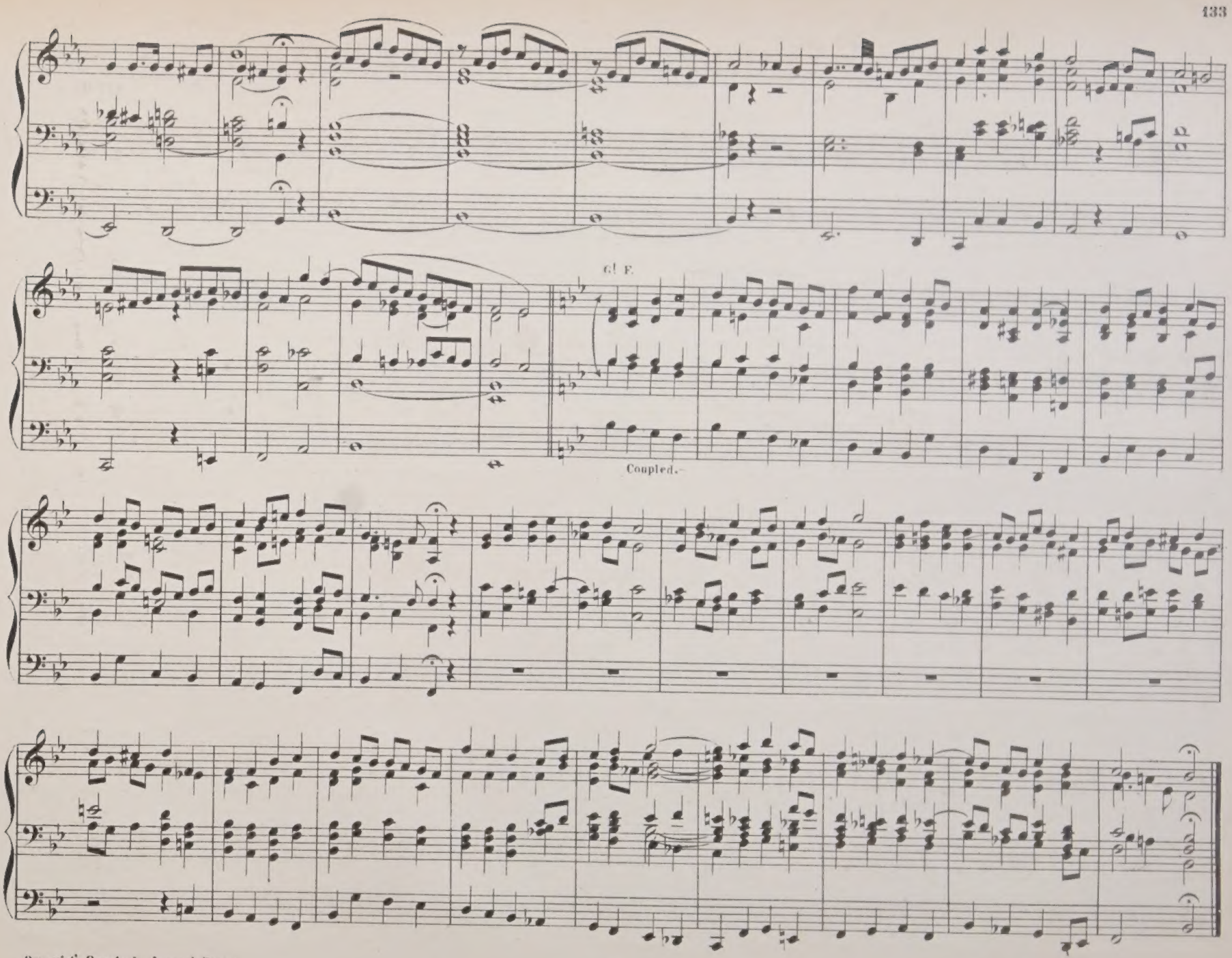

p
(Swell)
Sw.p
rall.
pp
a tempo
(Sw.8 ft with Oboe)
G! coupled to Sw.
G! 8 ft Open or Gamba.
pp
(Uncoupled)
(Coupled)
G!
(Coupled)
rall.
Sw.pp
pp
(Uncoupled.)

Allegro moderato.*)

W. J. PRICHARD.

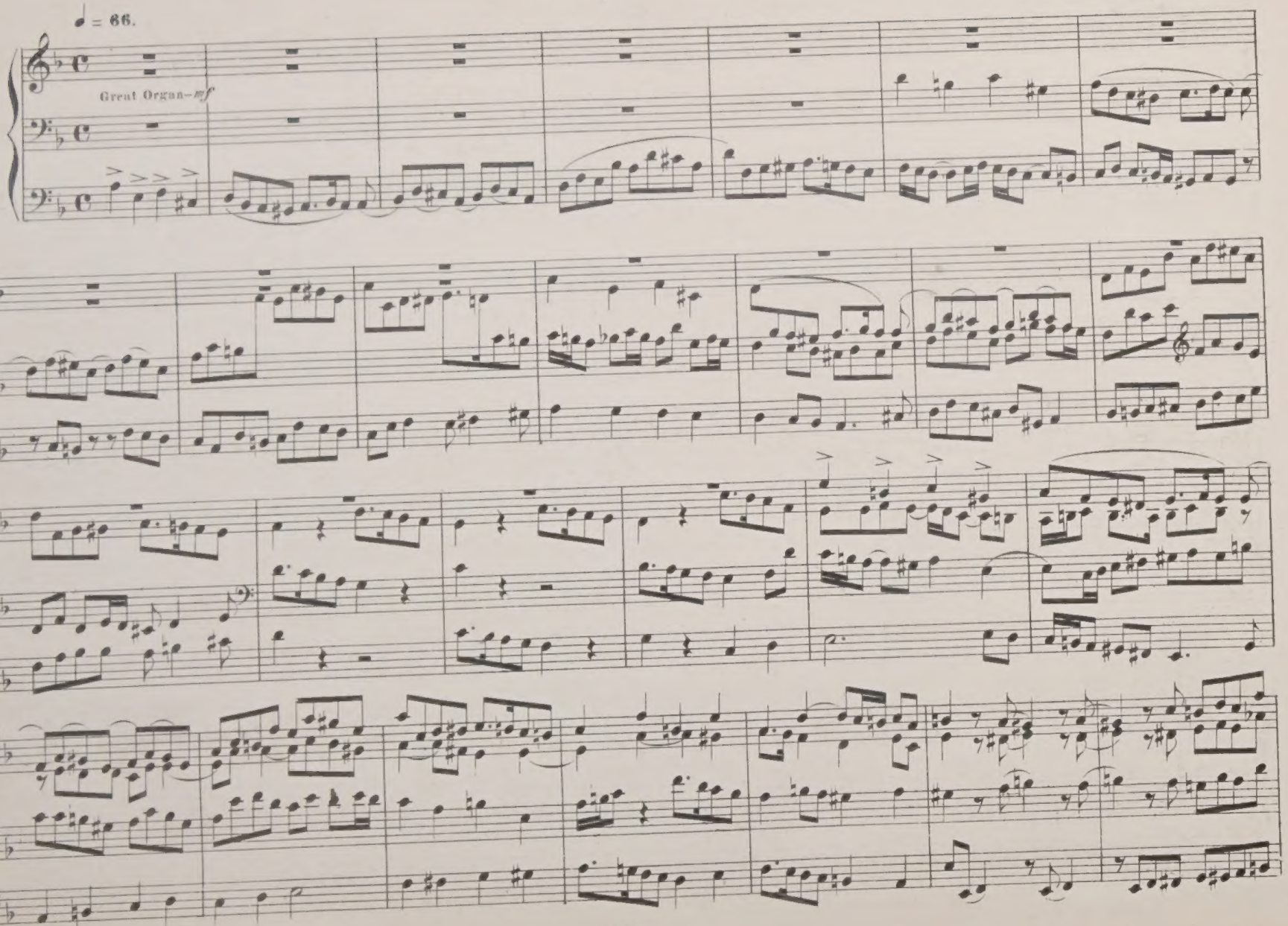


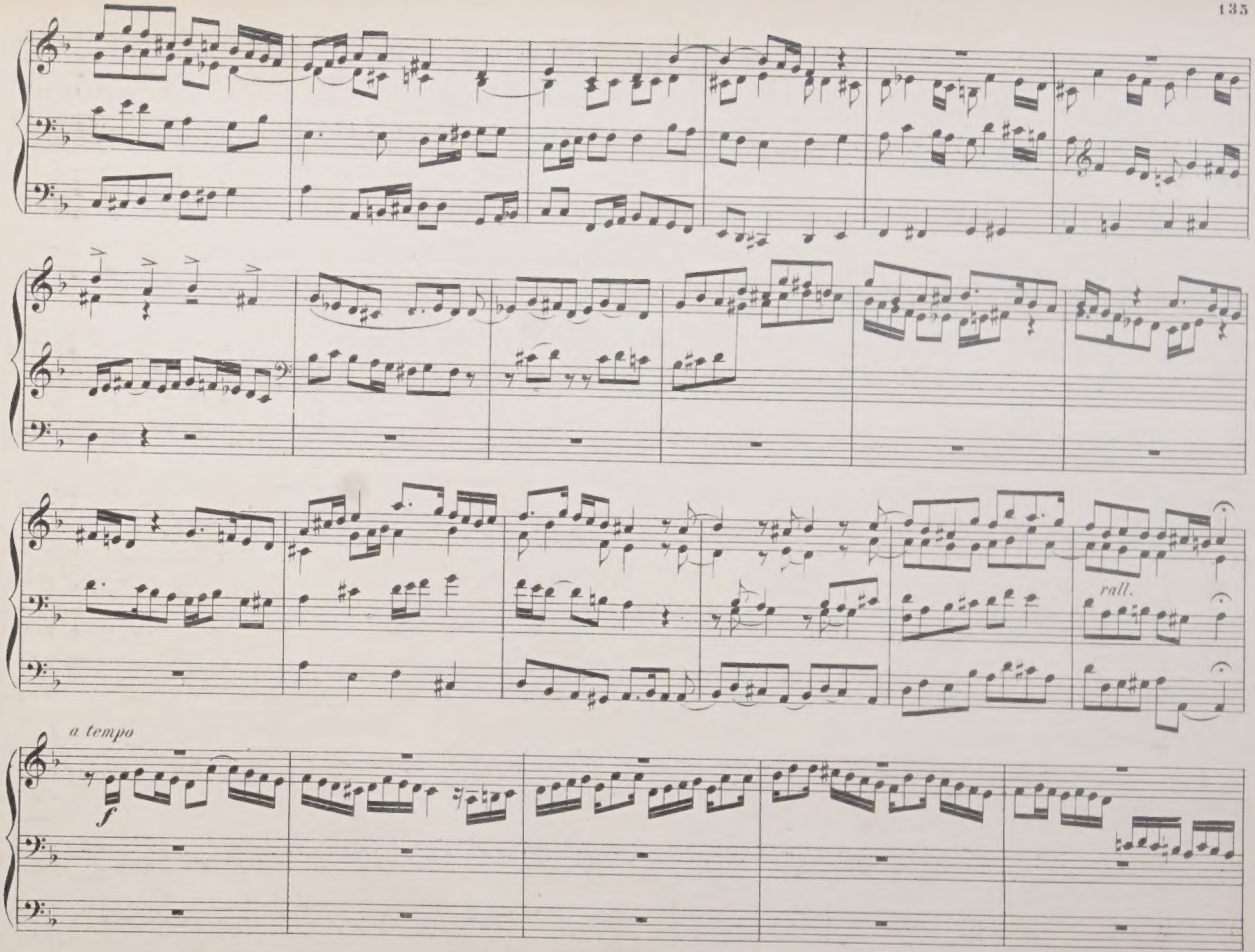
*) This Piece is complete, with or without Pedal.
Organists Quarterly Journal. Part 7.

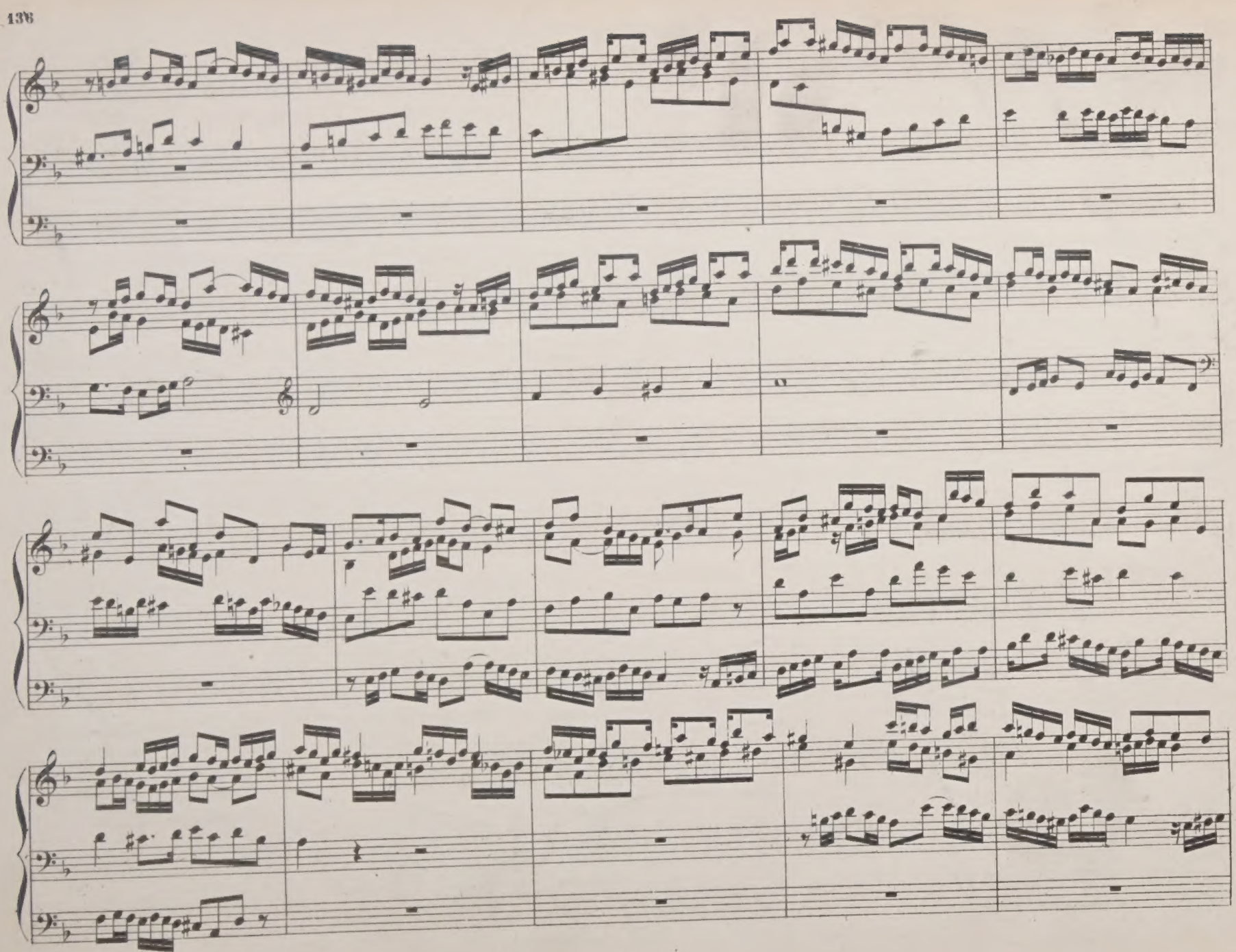

G! F.
Coupled.

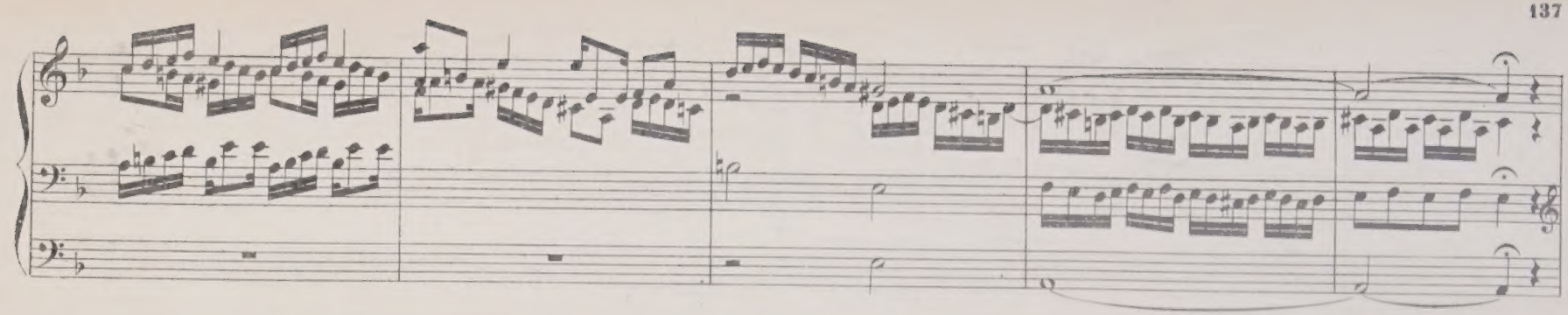
Fugue.

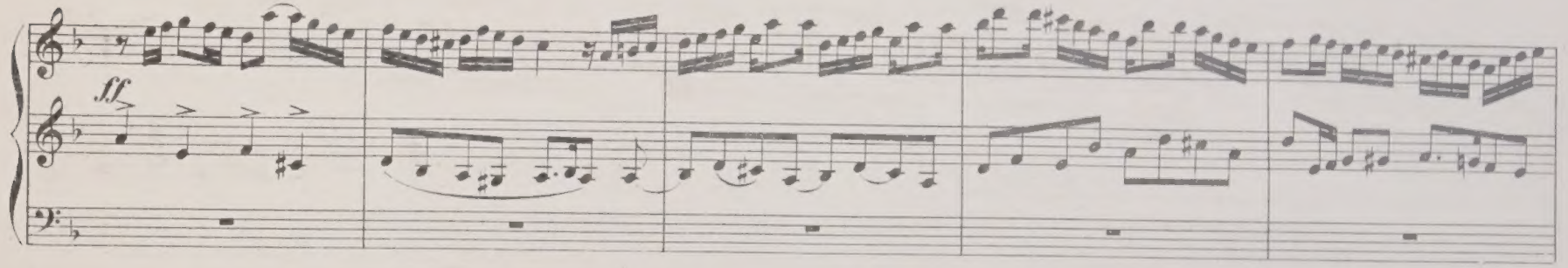
CHARLES STEGGALL.
Mus. Doc. Cantab.

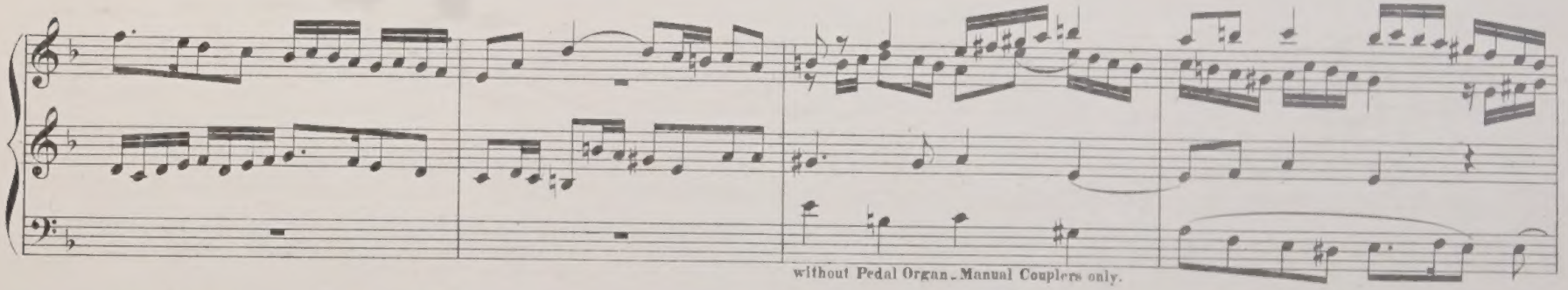



rall.
a tempo
f

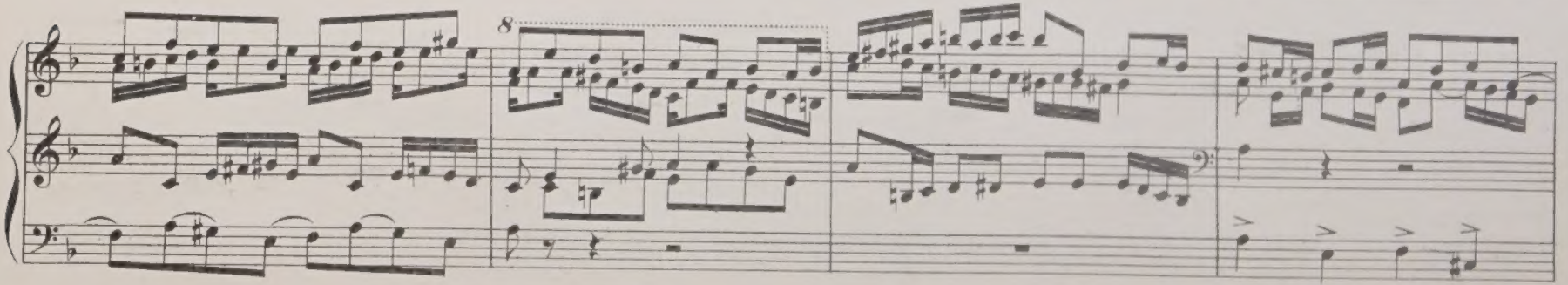




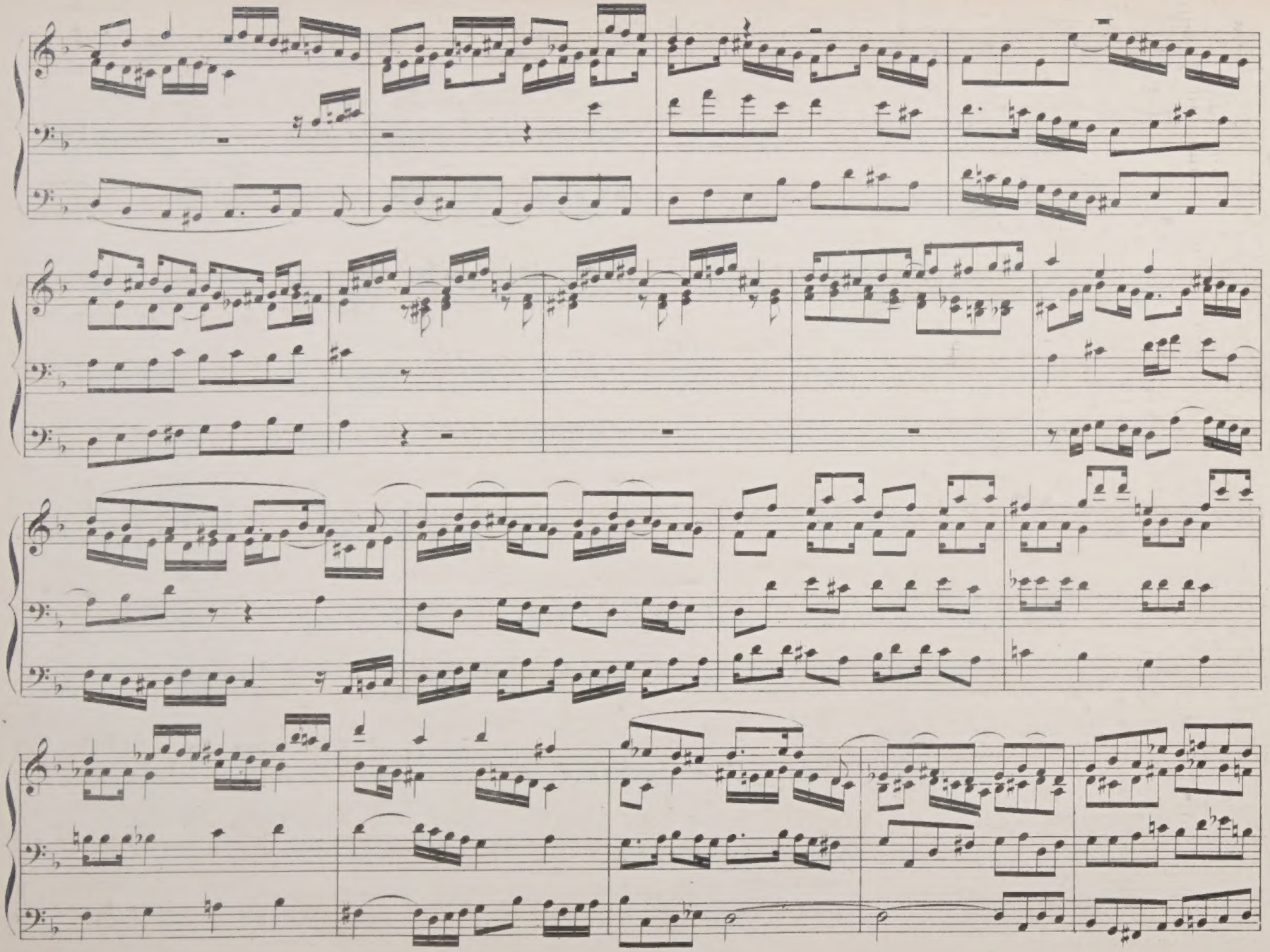


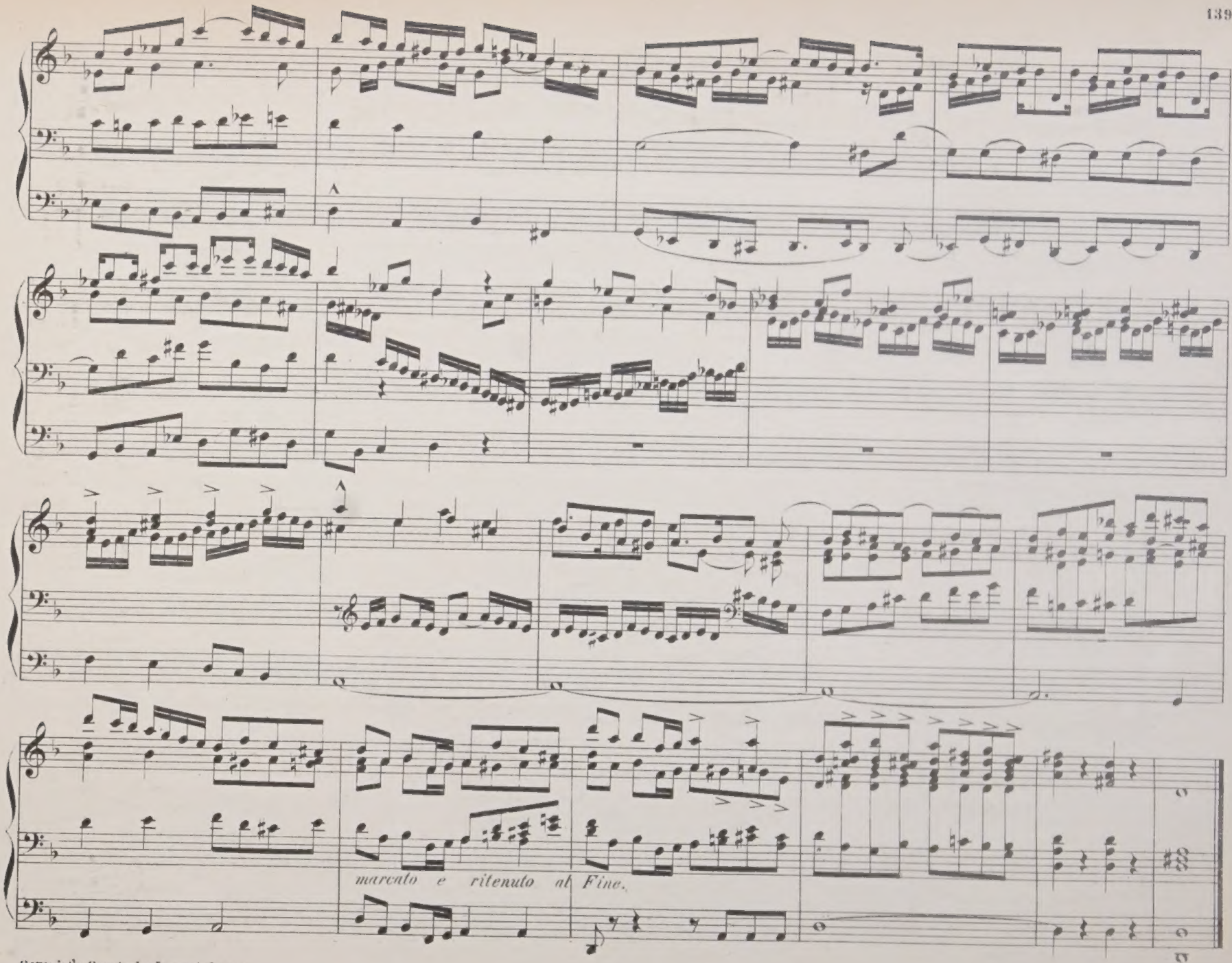


without Pedal Organ - Manual Couplers only.



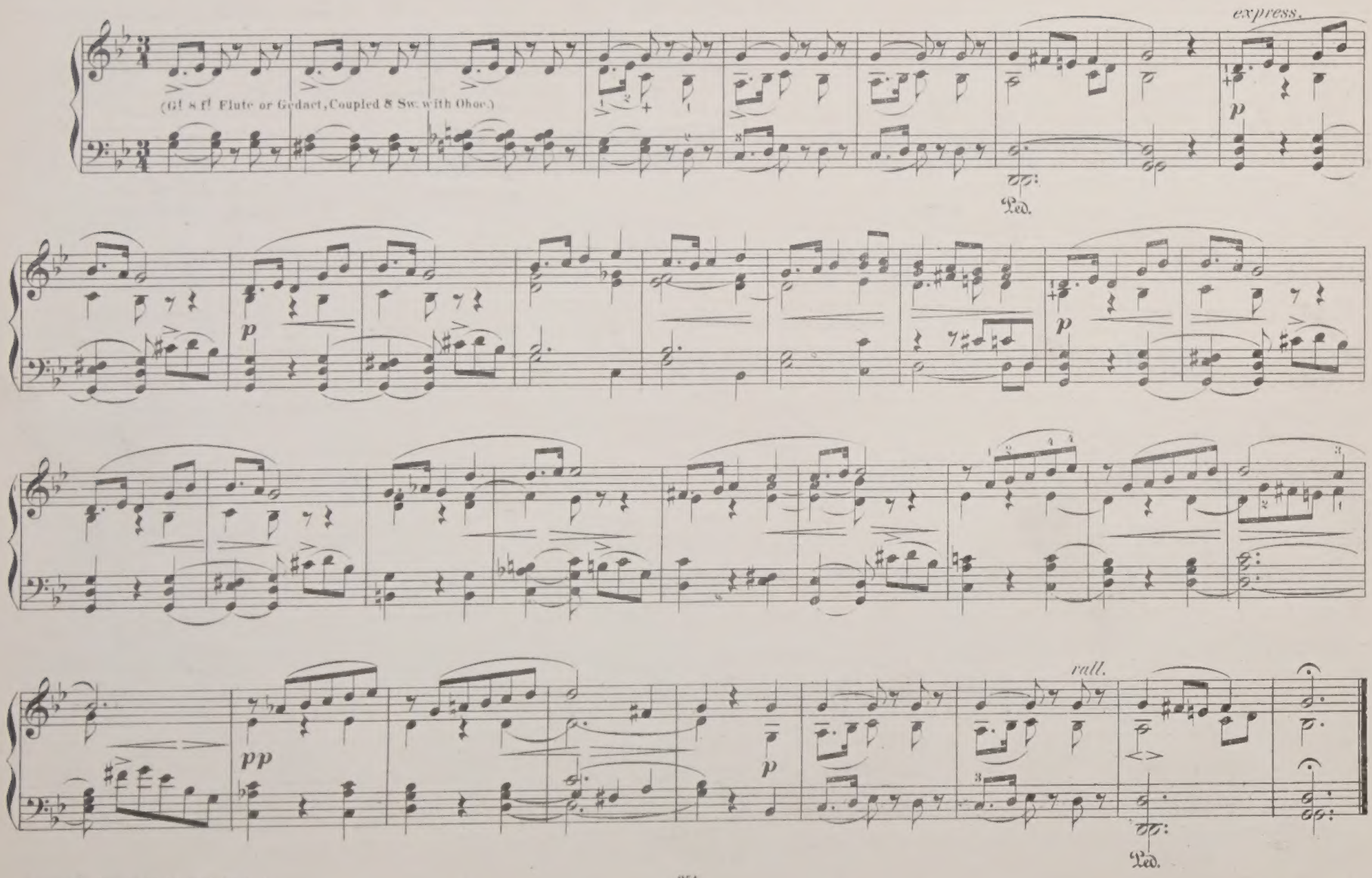
Pedal Organ.




marcato e ritenuto al Fine.

Larghetto.

EDOUARD BATISTE.

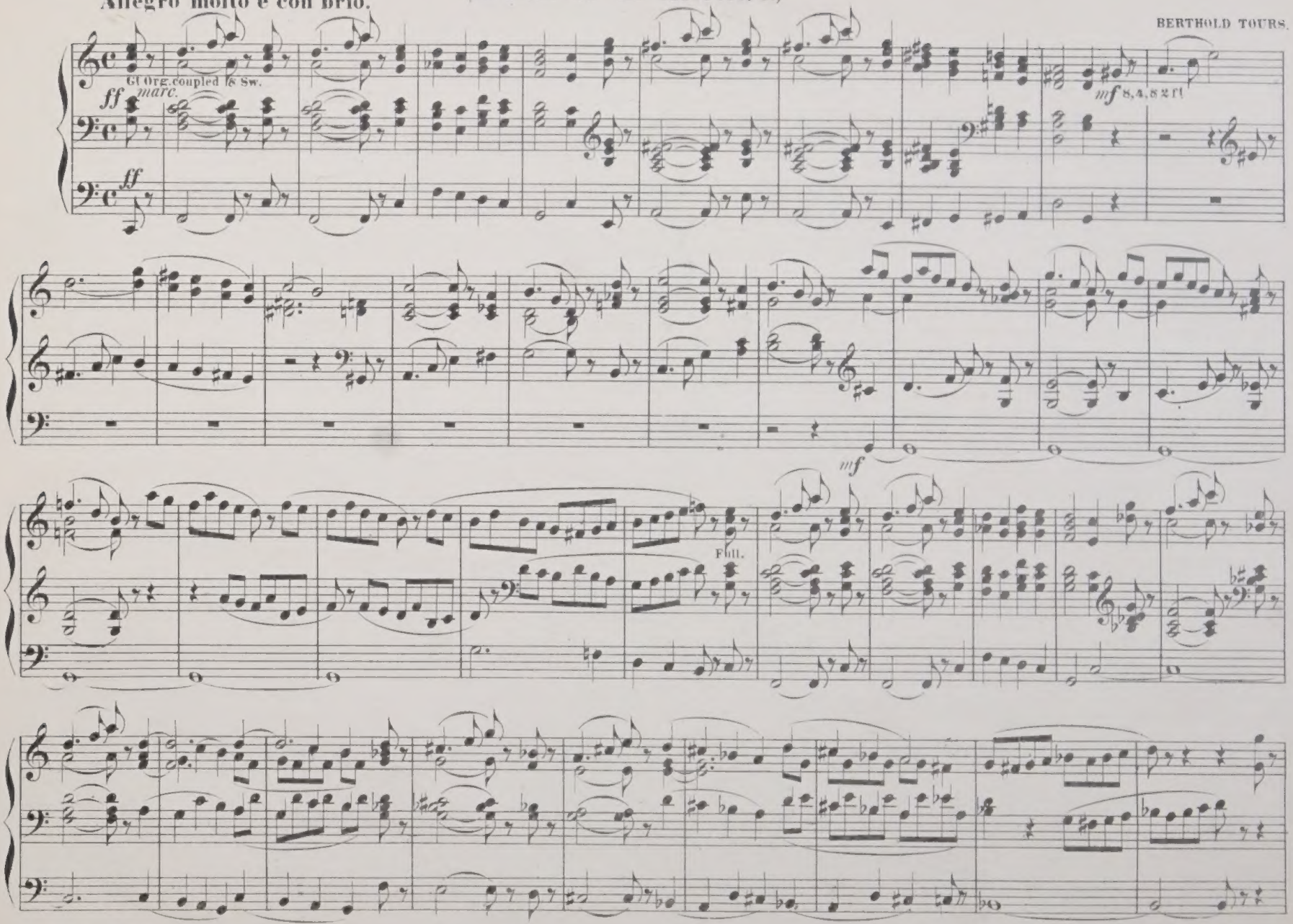


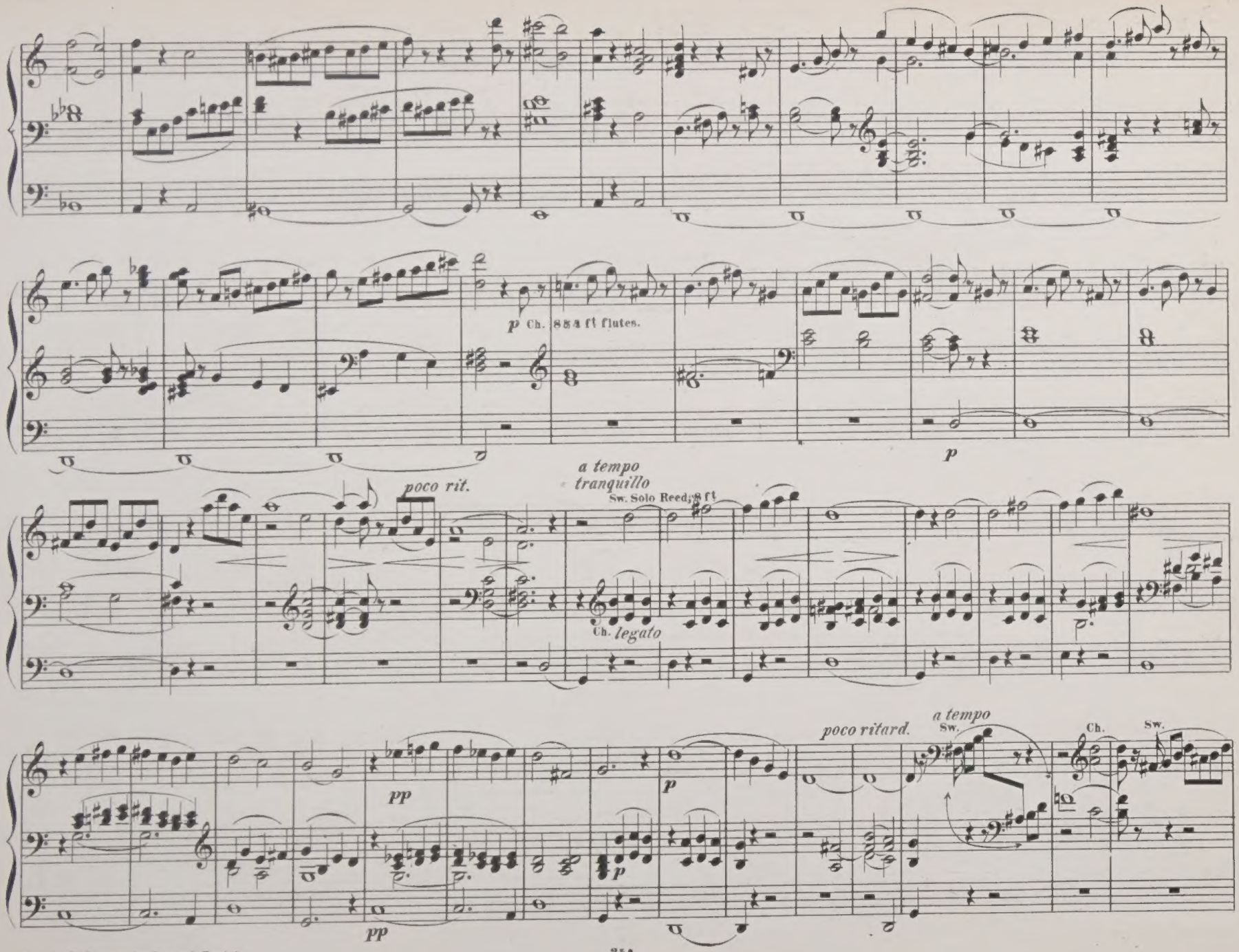
Fantasia

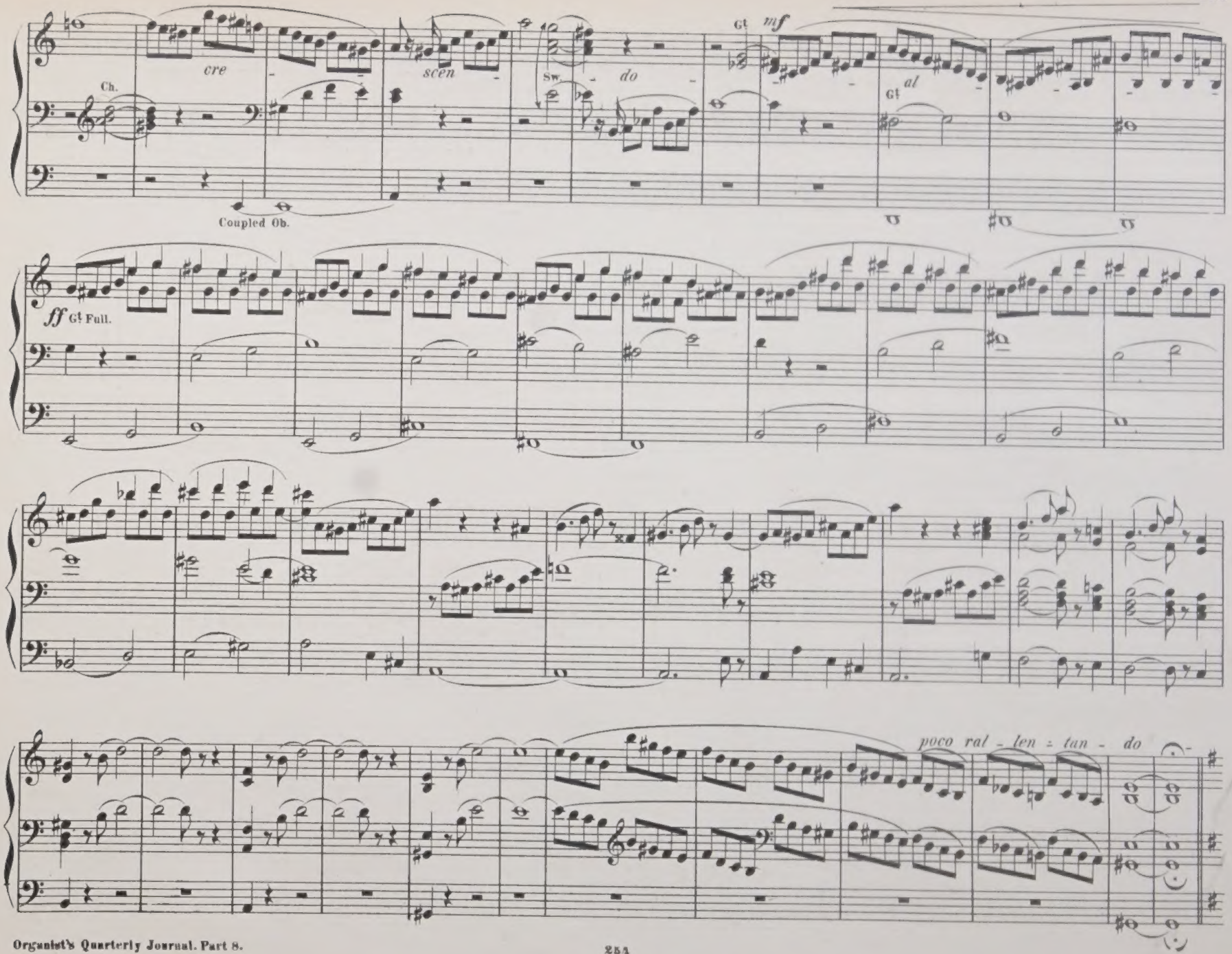
(in form of an offertoire.)

Allegro molto e con brio.

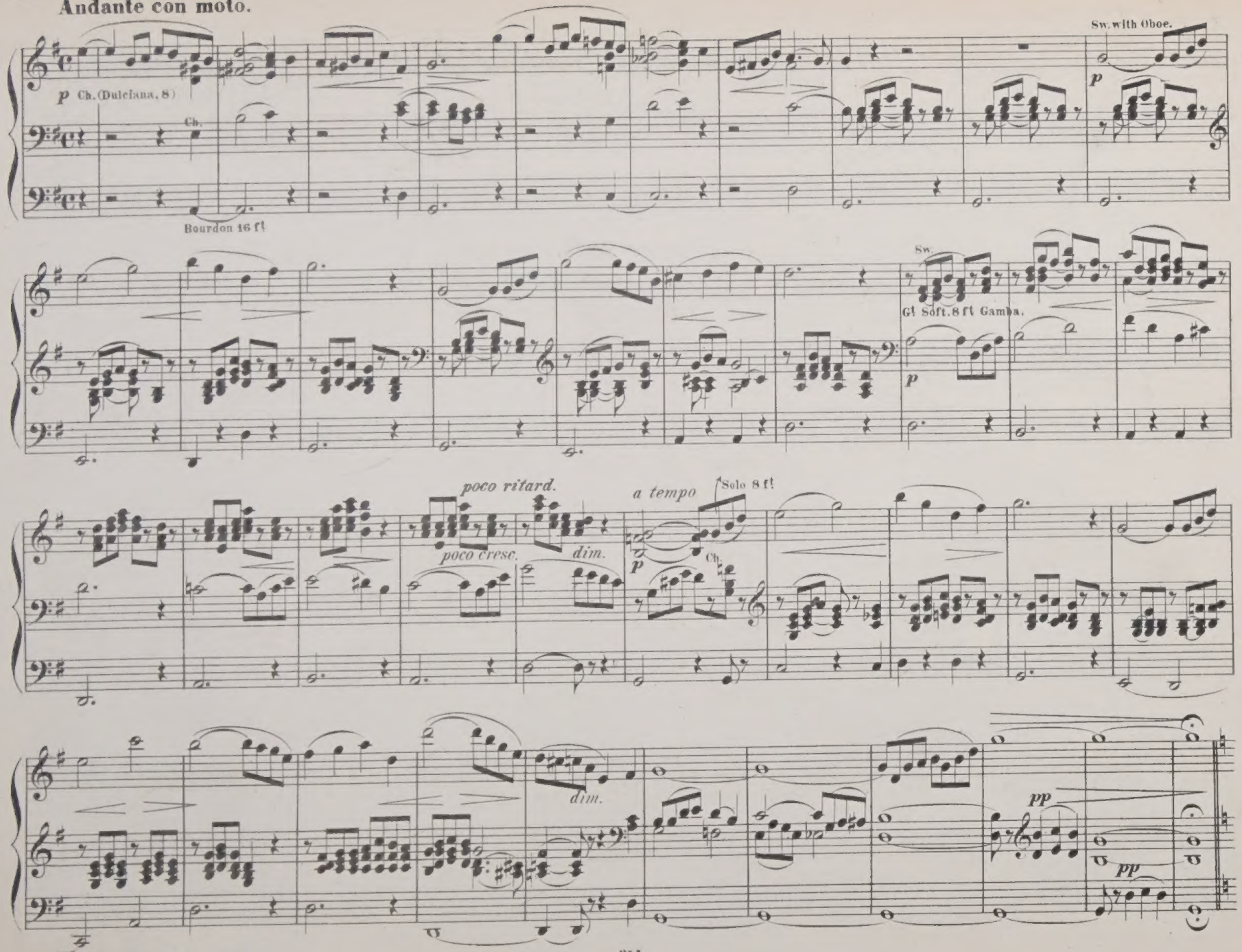
BERTHOLD TOURS.



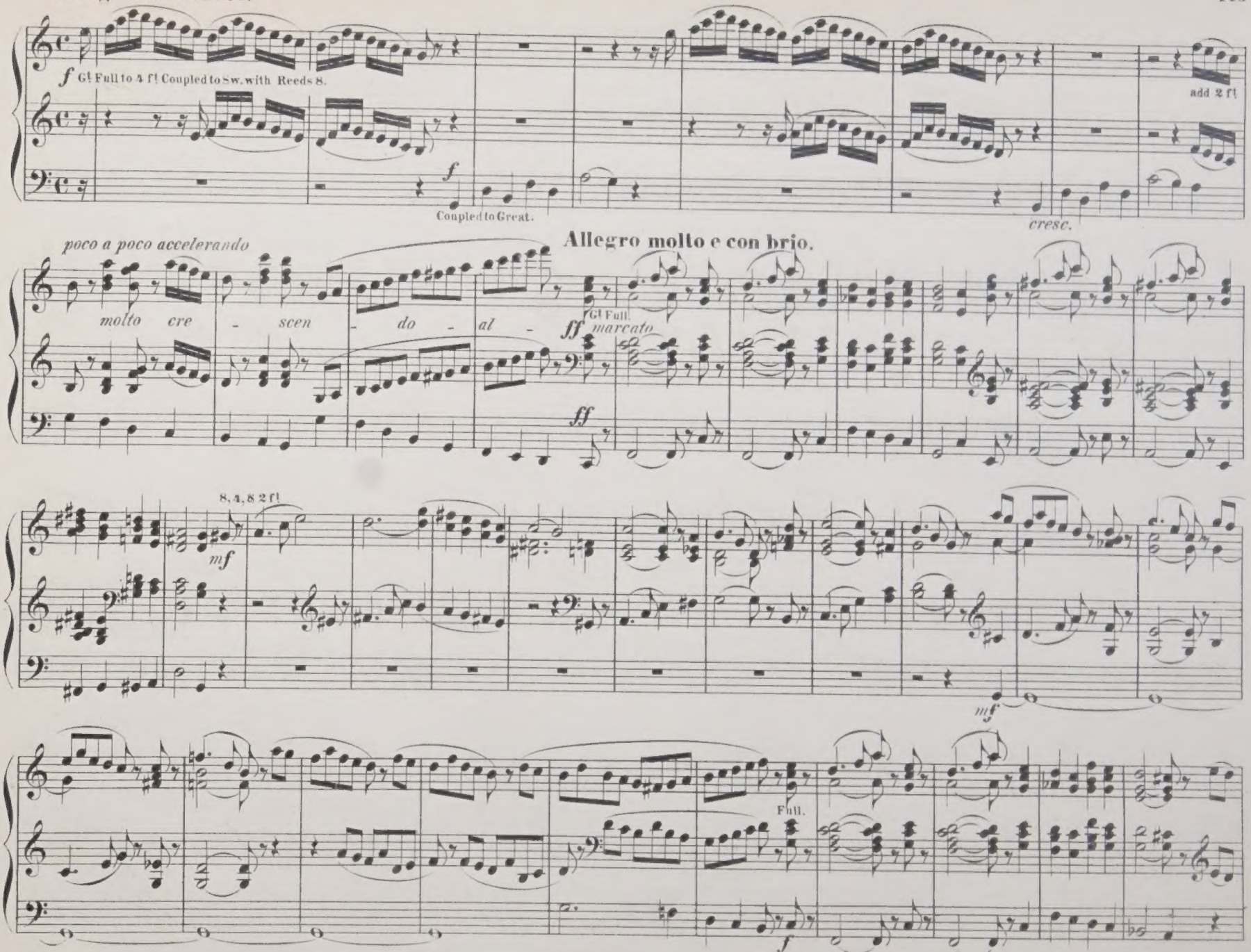

p Ch. 8 8 4 ft flutes.
p
poco rit.
a tempo
tranquillo
Sw. Solo Reed 8 ft
Ch. legato
pp
pp
p
p
poco ritard.
a tempo
Sw.
Ch.
Sw.

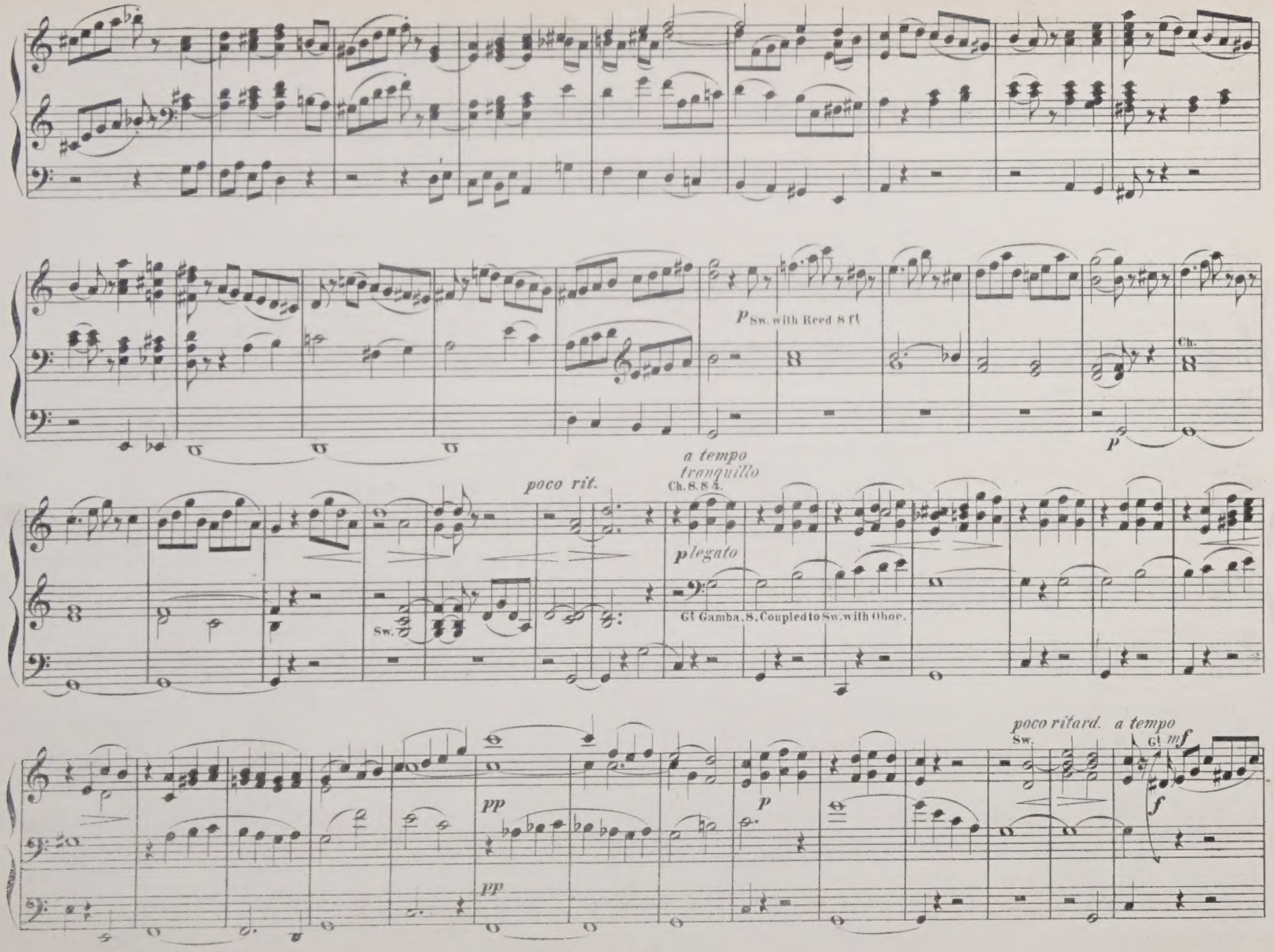

Ch.
cre
scen
Sw.
do
Gt
mf
Gt
al
Coupled Ob.
ff Gt Full.
poco ral - len - tan - do

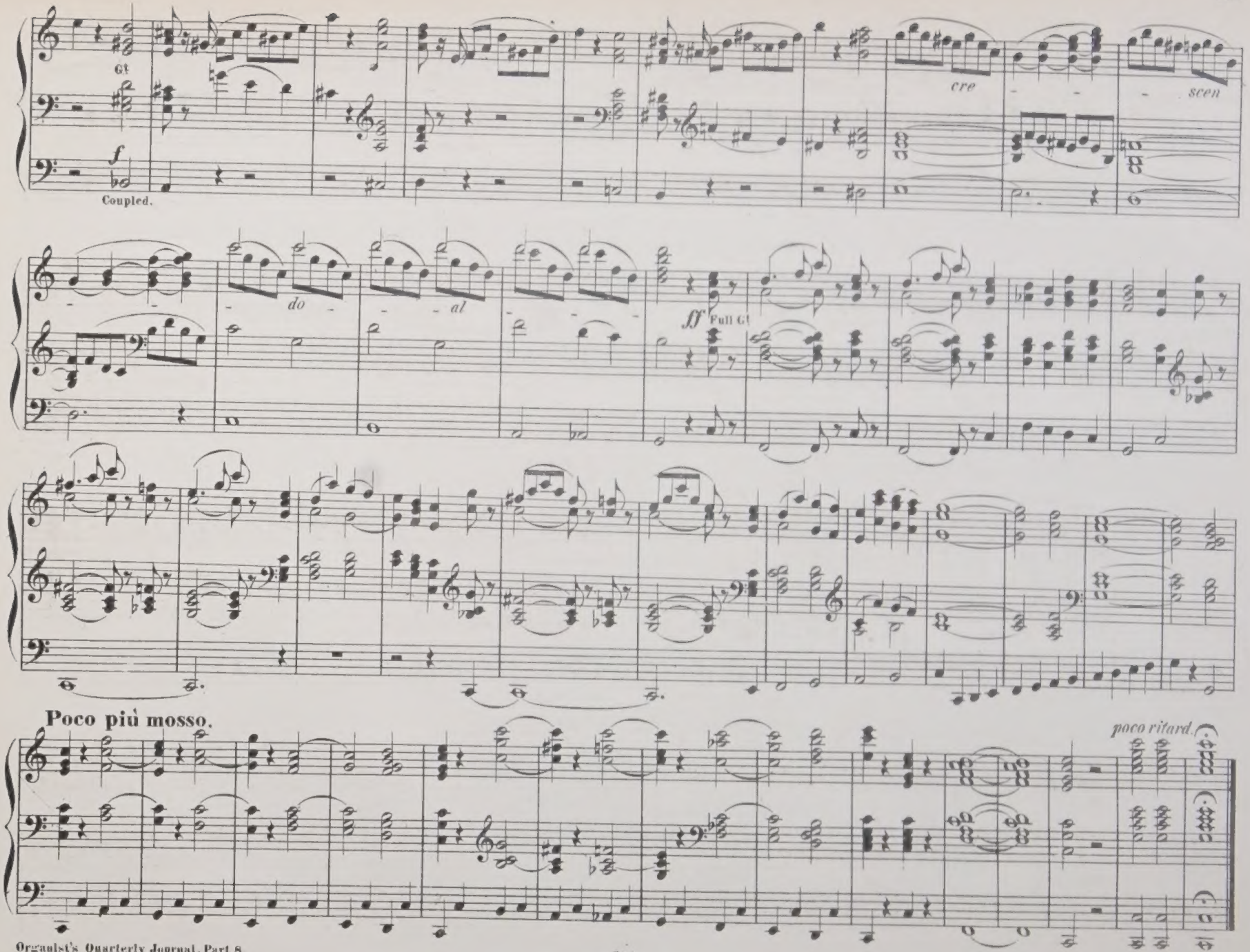
Andante con moto.



Allegro moderato.

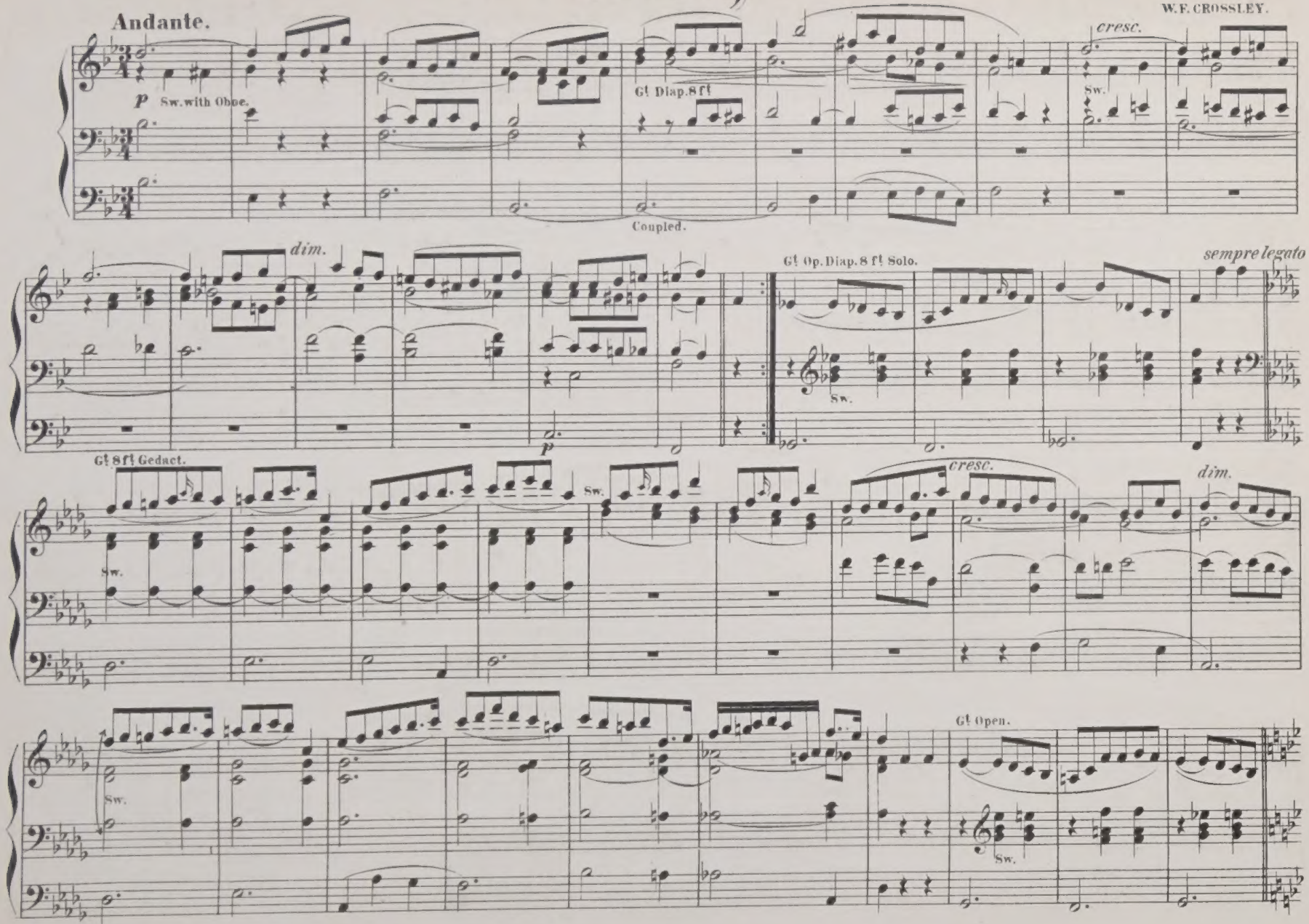


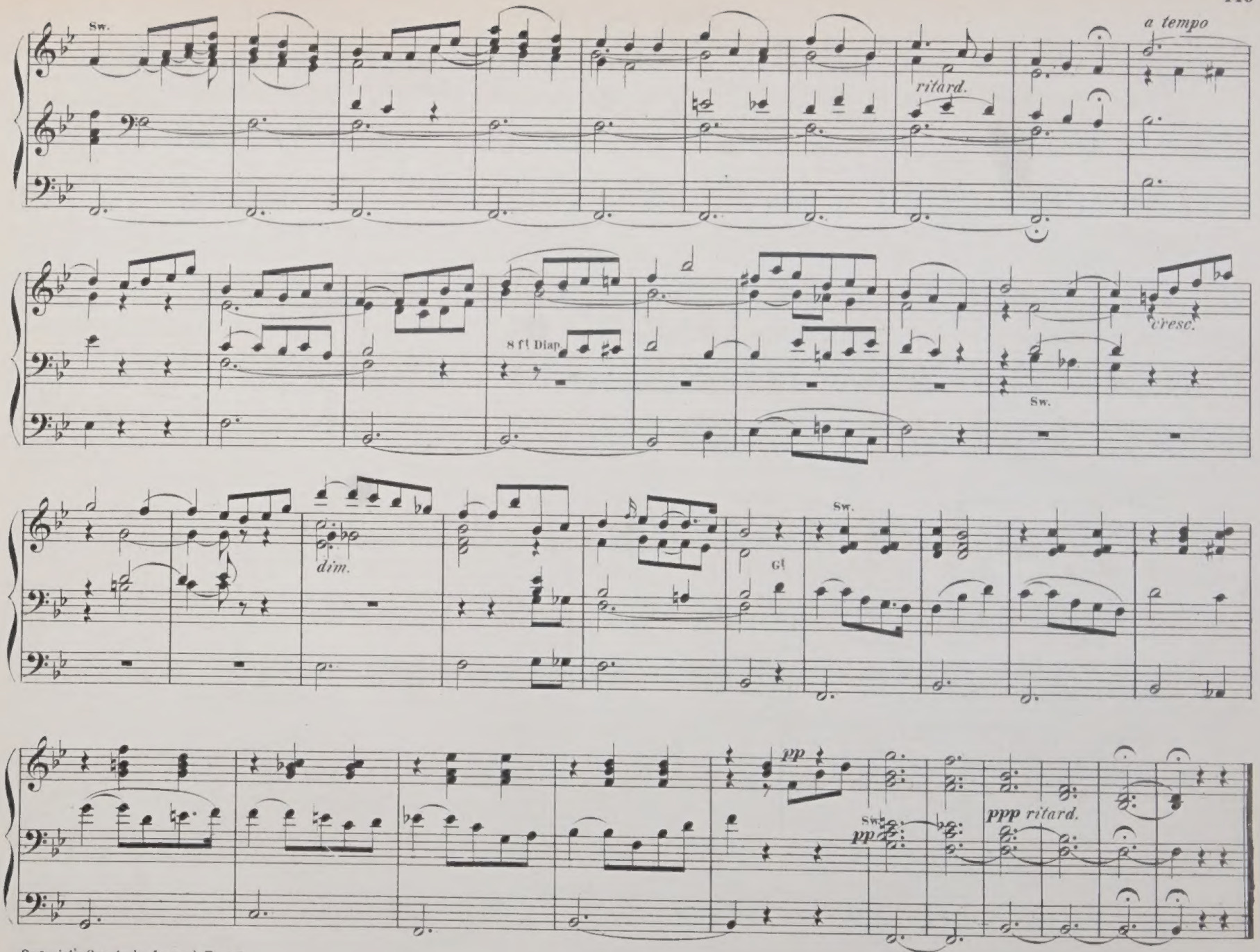

P Sw. with Reed 8 ft
Ch.
p
a tempo
tranquillo
Ch. 8. 8 A.
poco rit.
p legato
Sw.
Gt Gamba. 8. Coupled to Sw. with Oboe.
poco ritard.
a tempo
Sw.
Gt
mf
pp
pp
p
f


Gt
f
Coupled.
cre
scen
do
al
ff Full Gt
Poco più mosso.
poco ritard.

Sketch.

W.F. CROSSLEY.



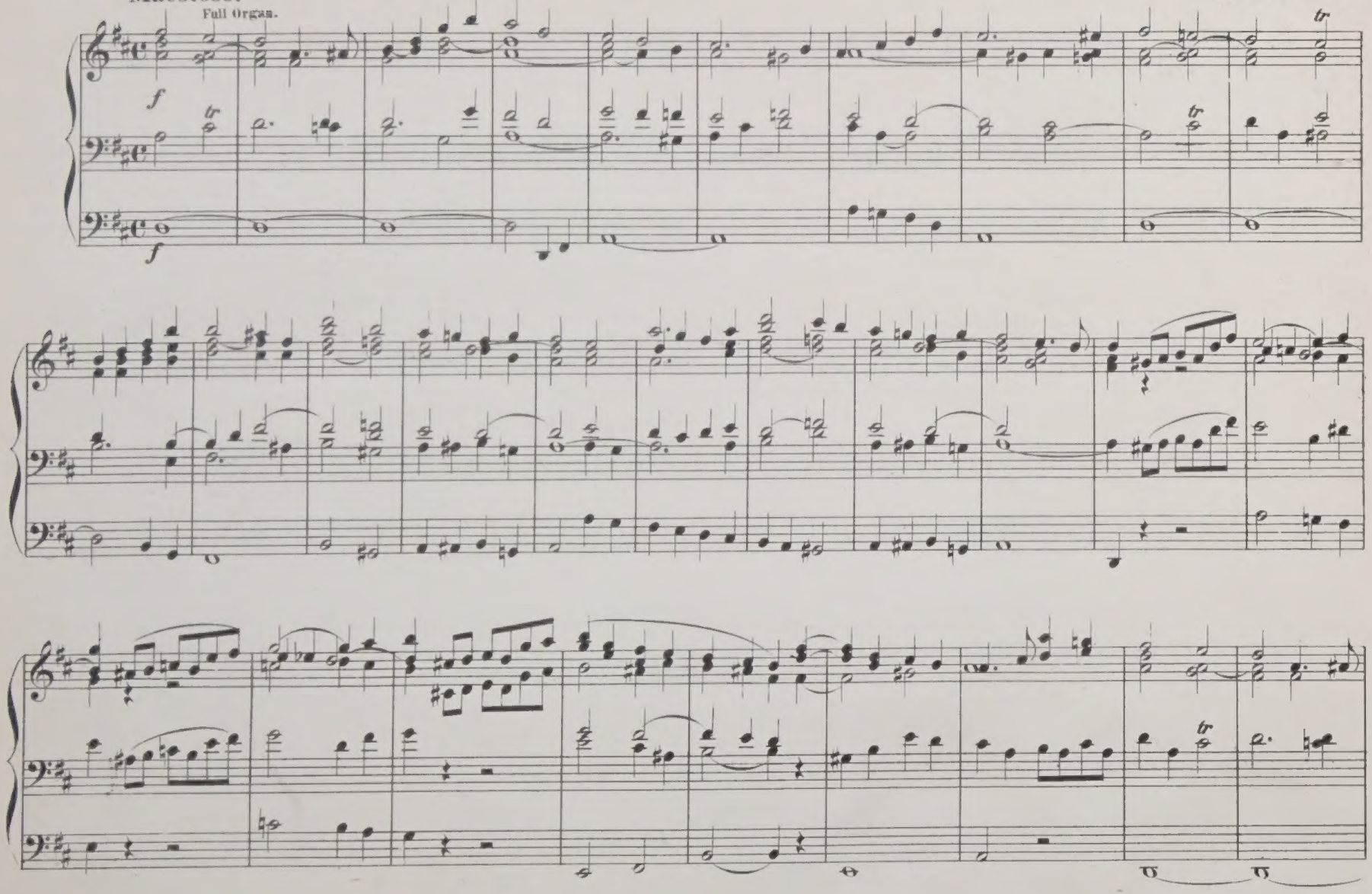

Sw.
a tempo
ritard.
8 ft Diap.
cresc.
Sw.
dim.
Sw.
Gt
pp
Sw.
pp
ppp ritard.

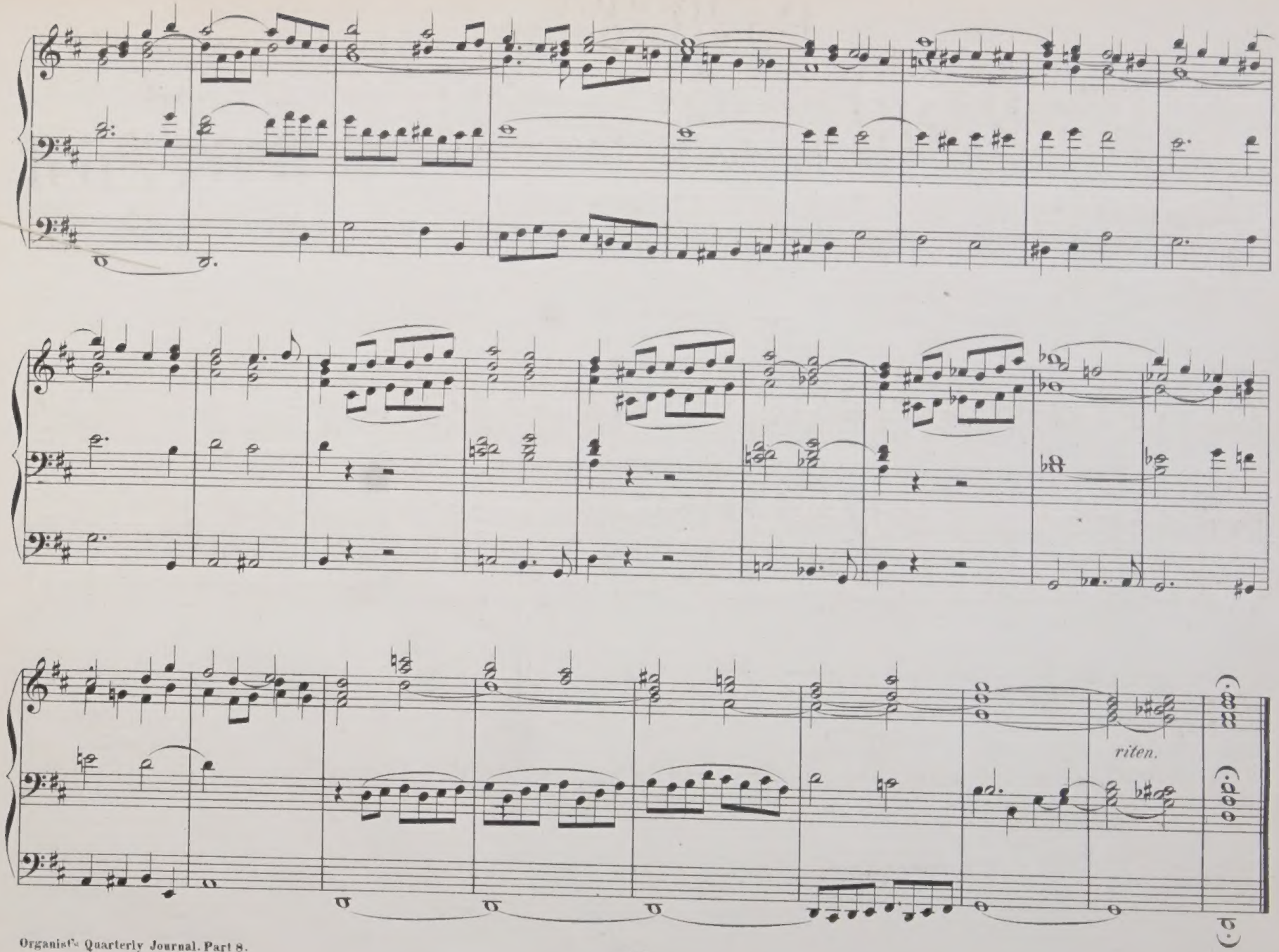
Postludium.

Maestoso.

GUSTAV MERKEL.

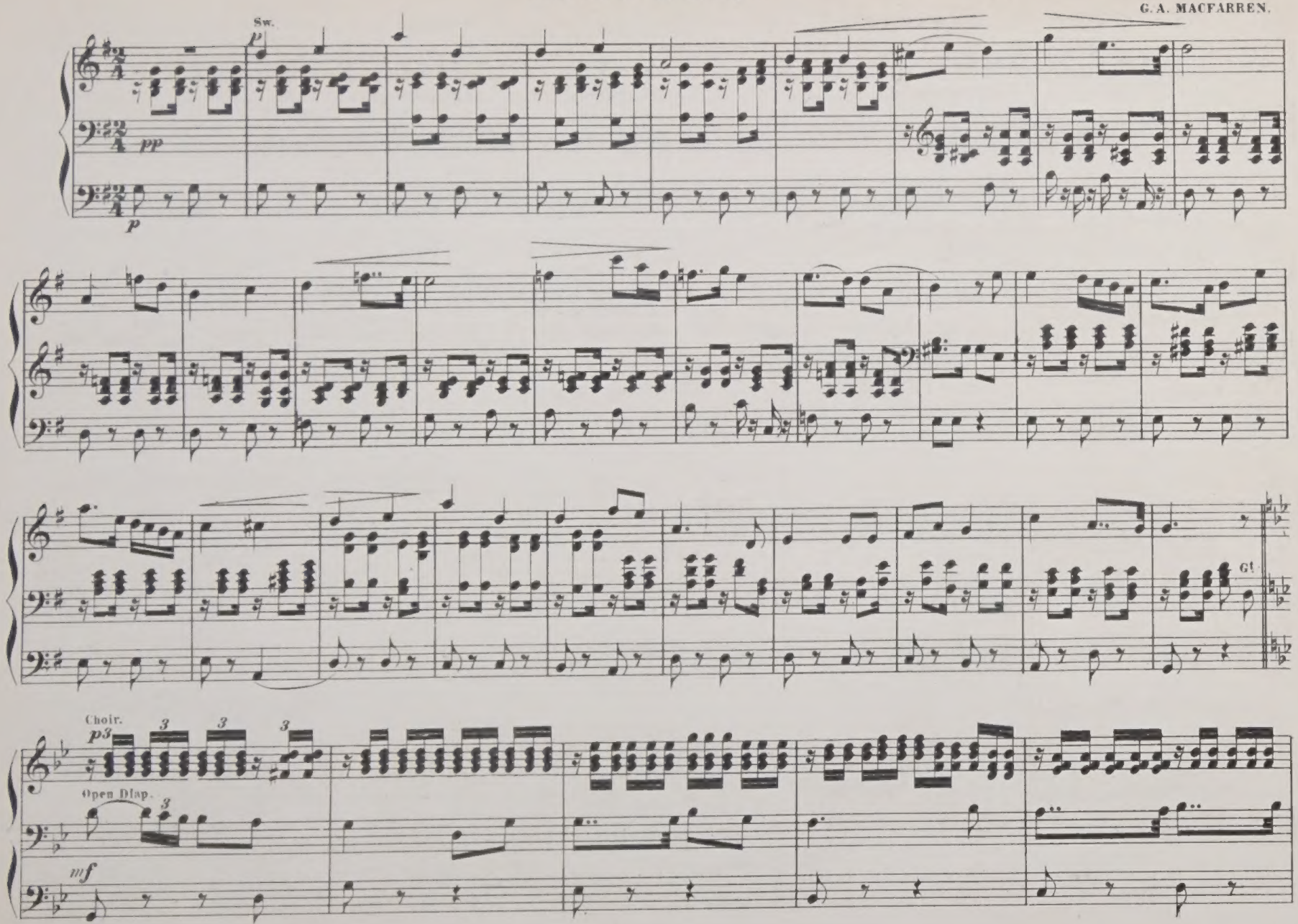
Full Organ.

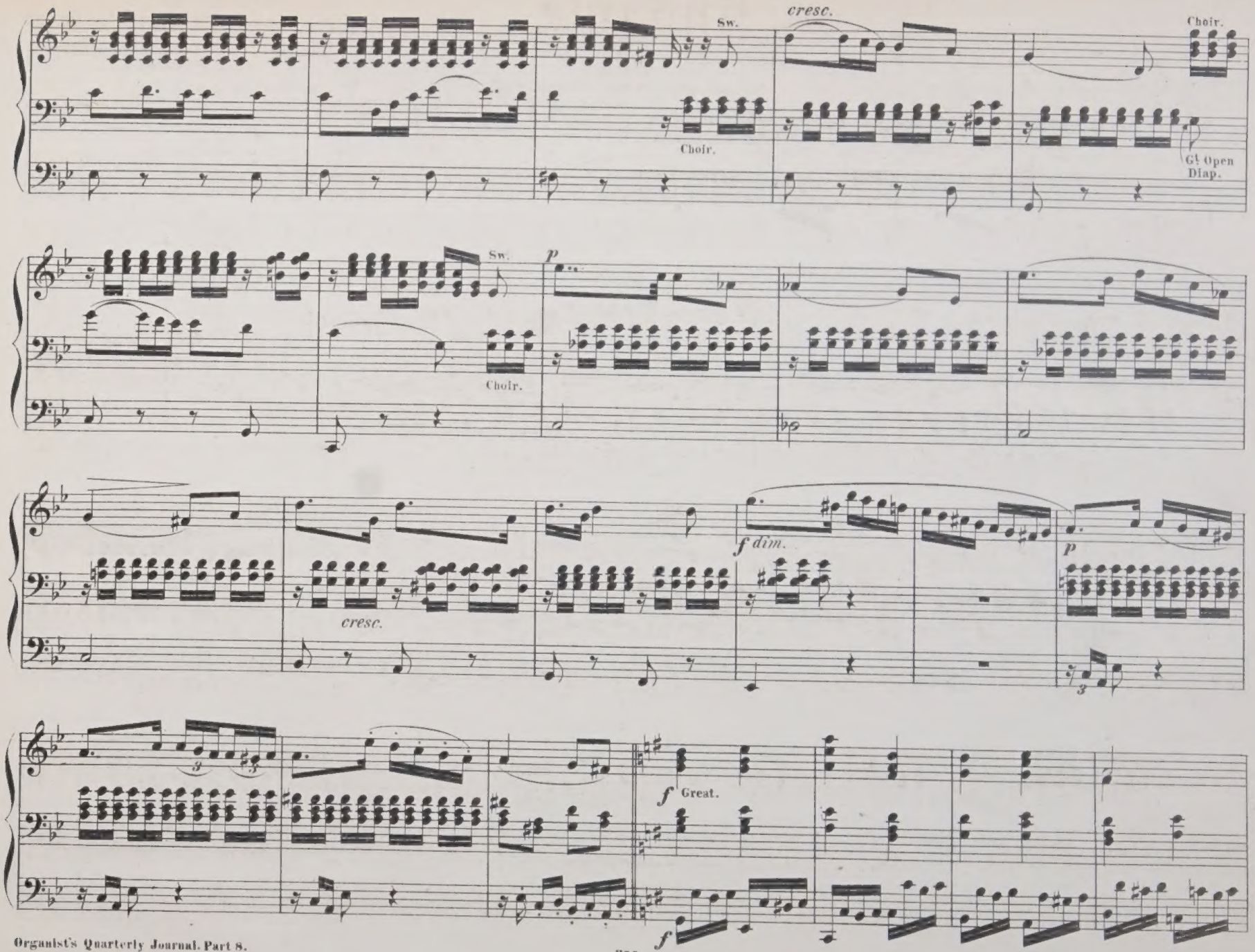


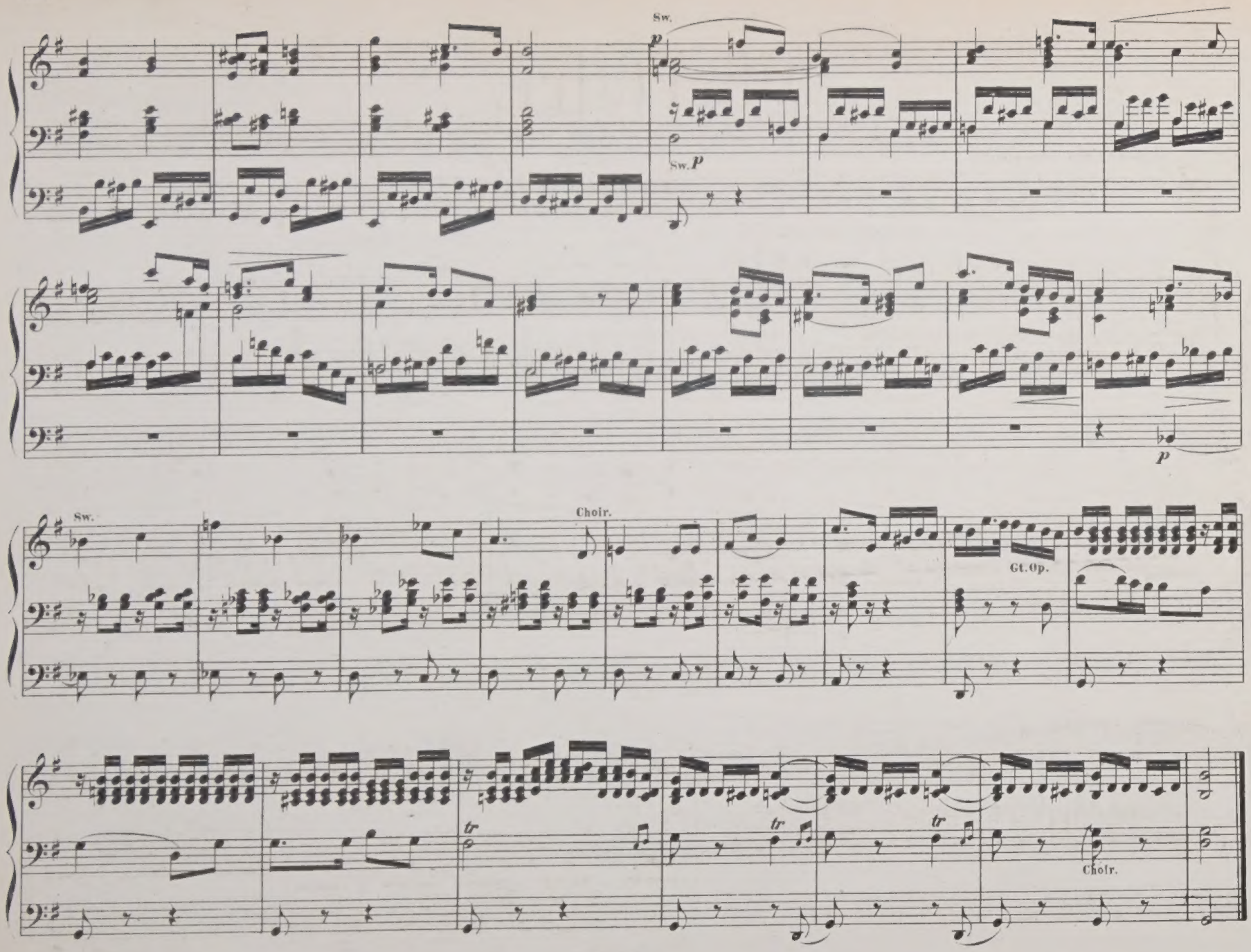

riten.

Andante.

G. A. MACFARREN.

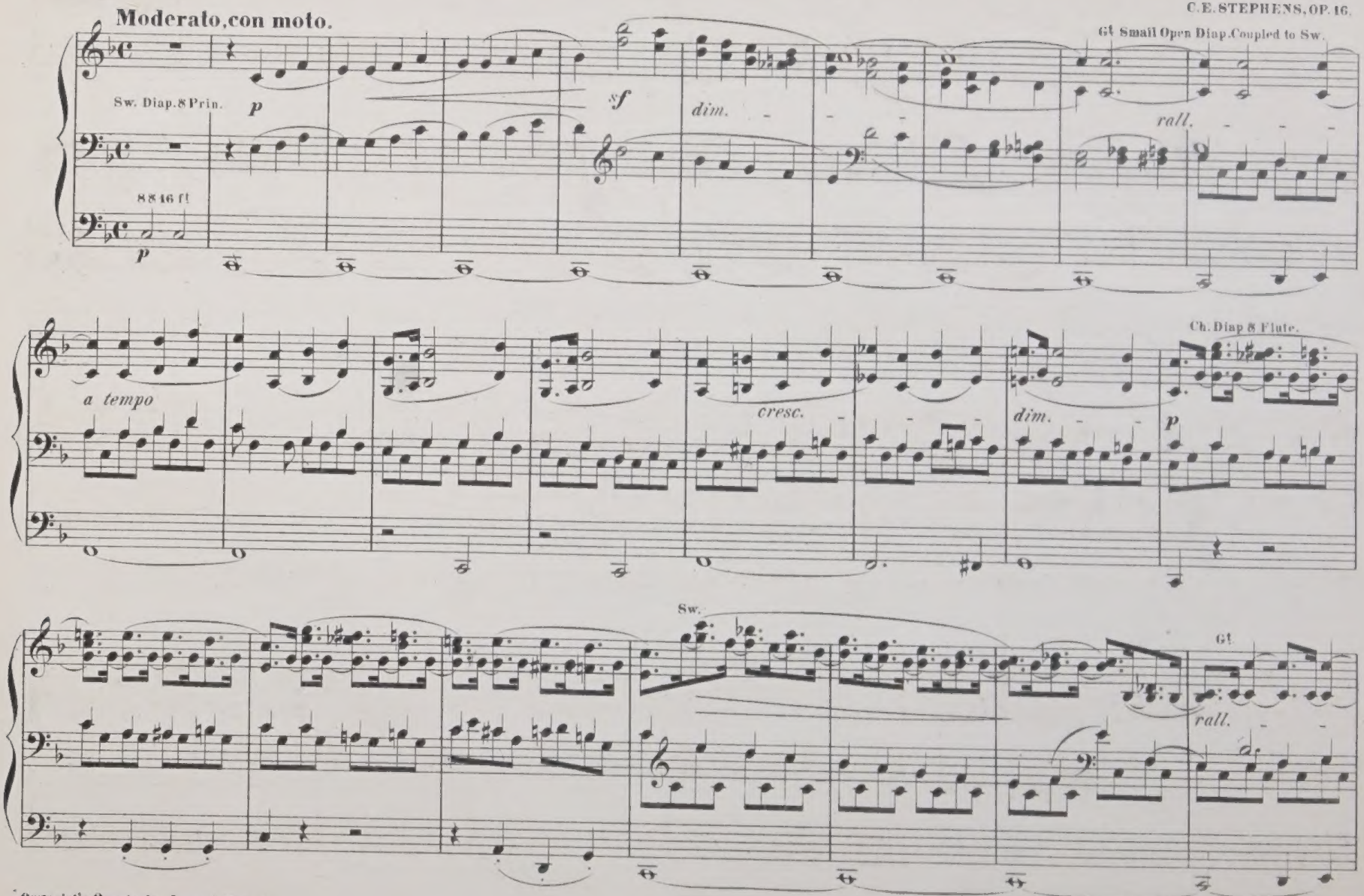


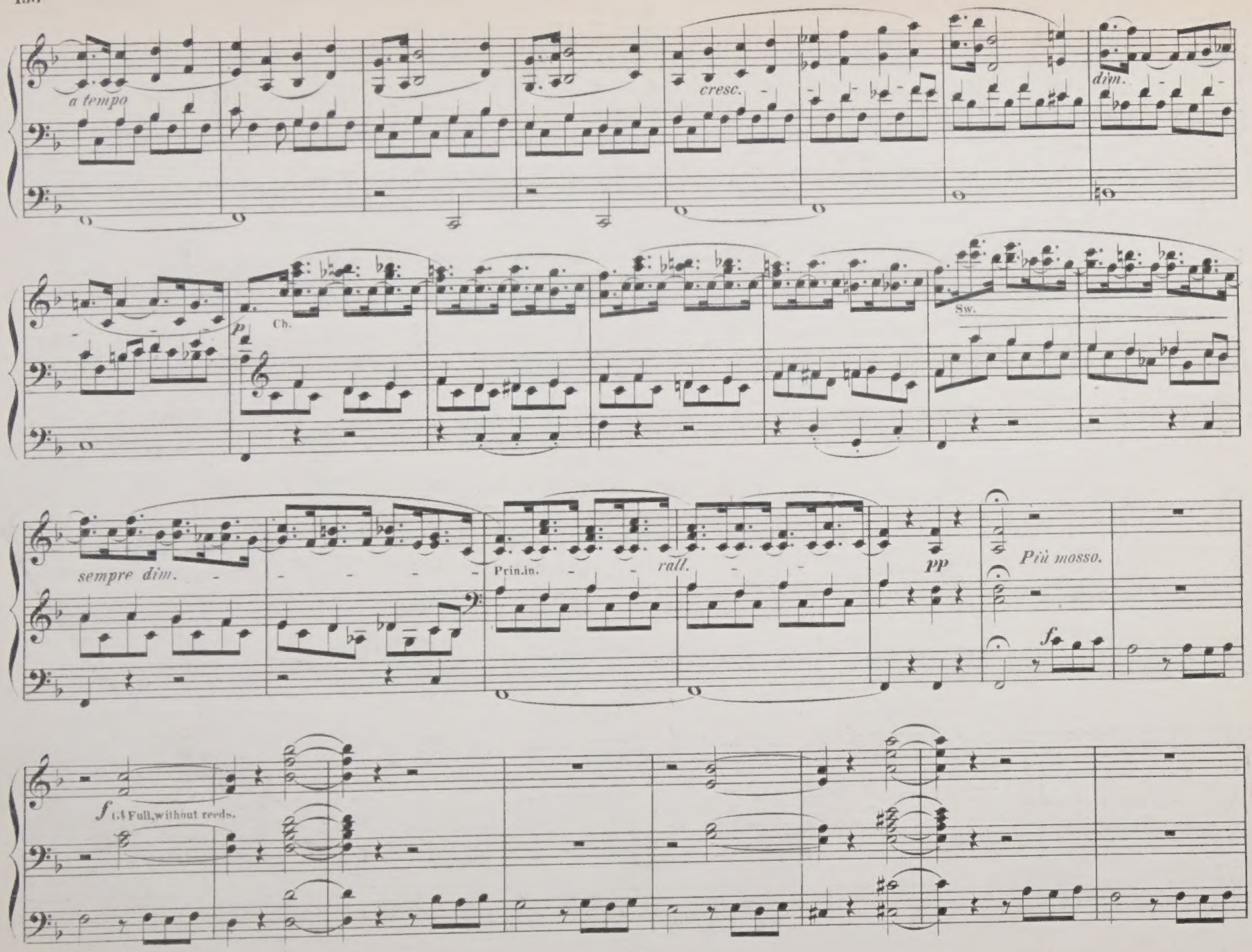

cresc.
Sw.
Choir.
Choir.
Gt Open Diap.
Sw.
p
Choir.
f dim.
p
cresc.
3
3
f Great.
f

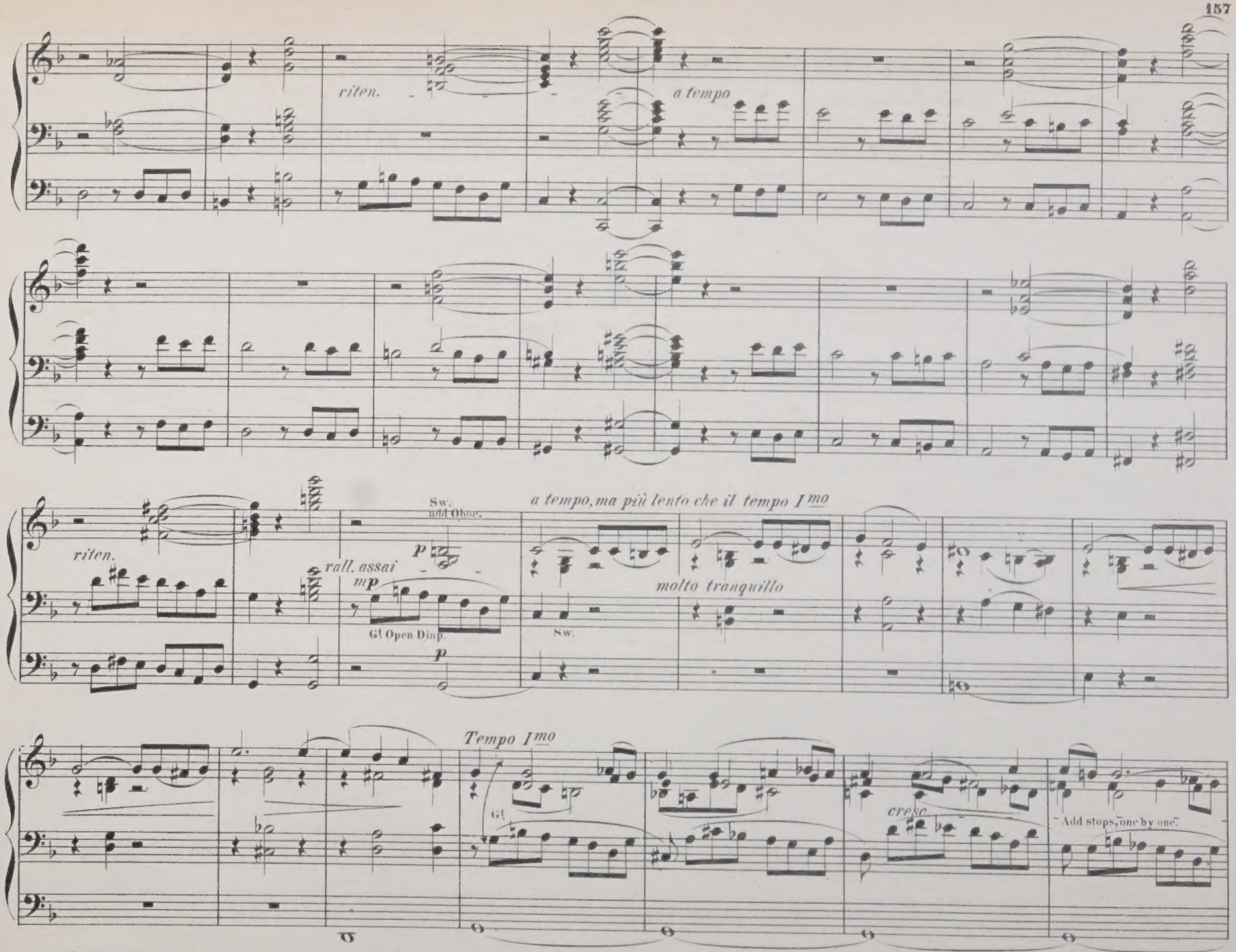

Sw.
p
Sw. P
P
Sw.
Choir.
Gt. Op.
tr
tr
tr
Choir.

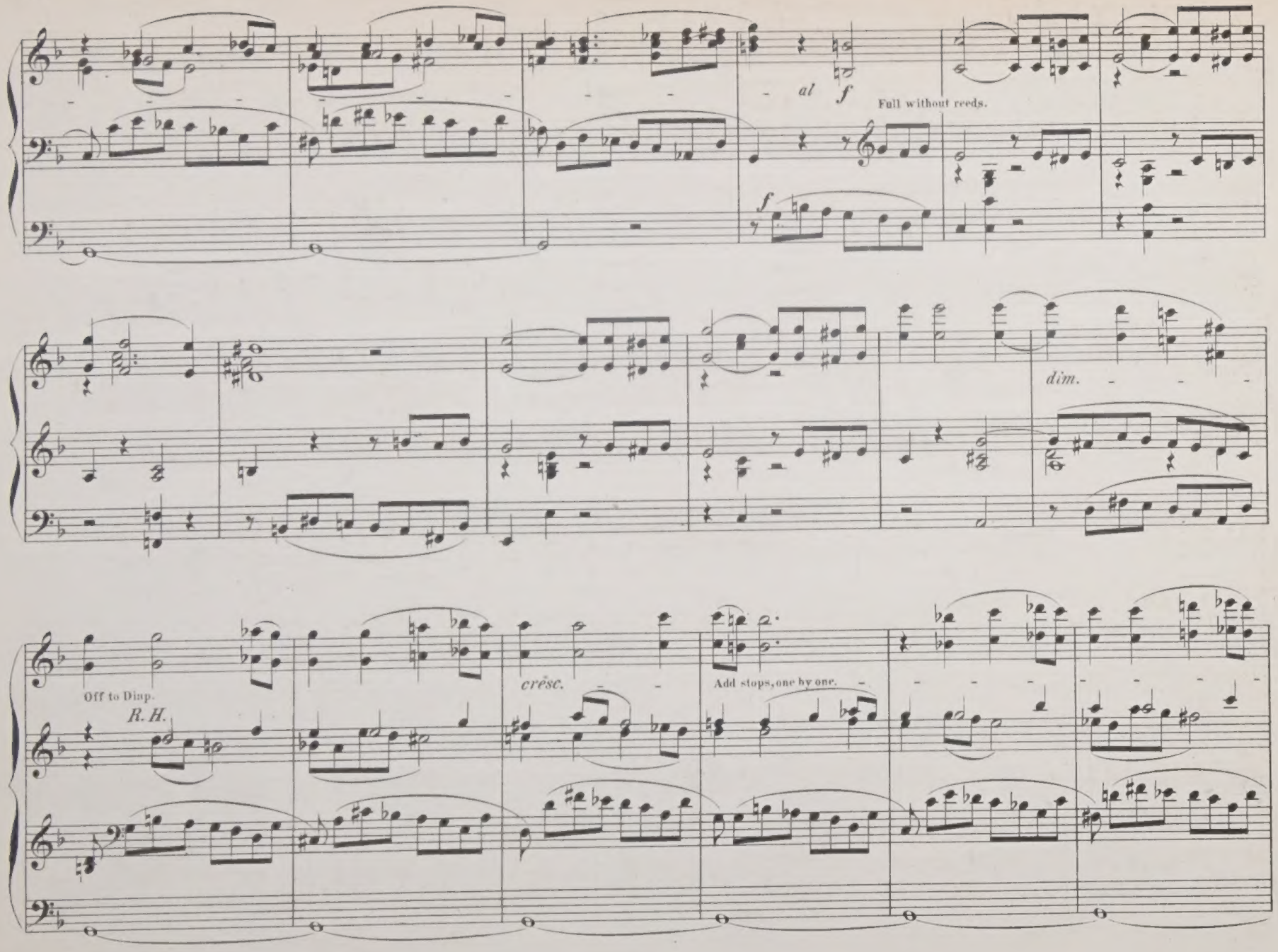
Offertoire.

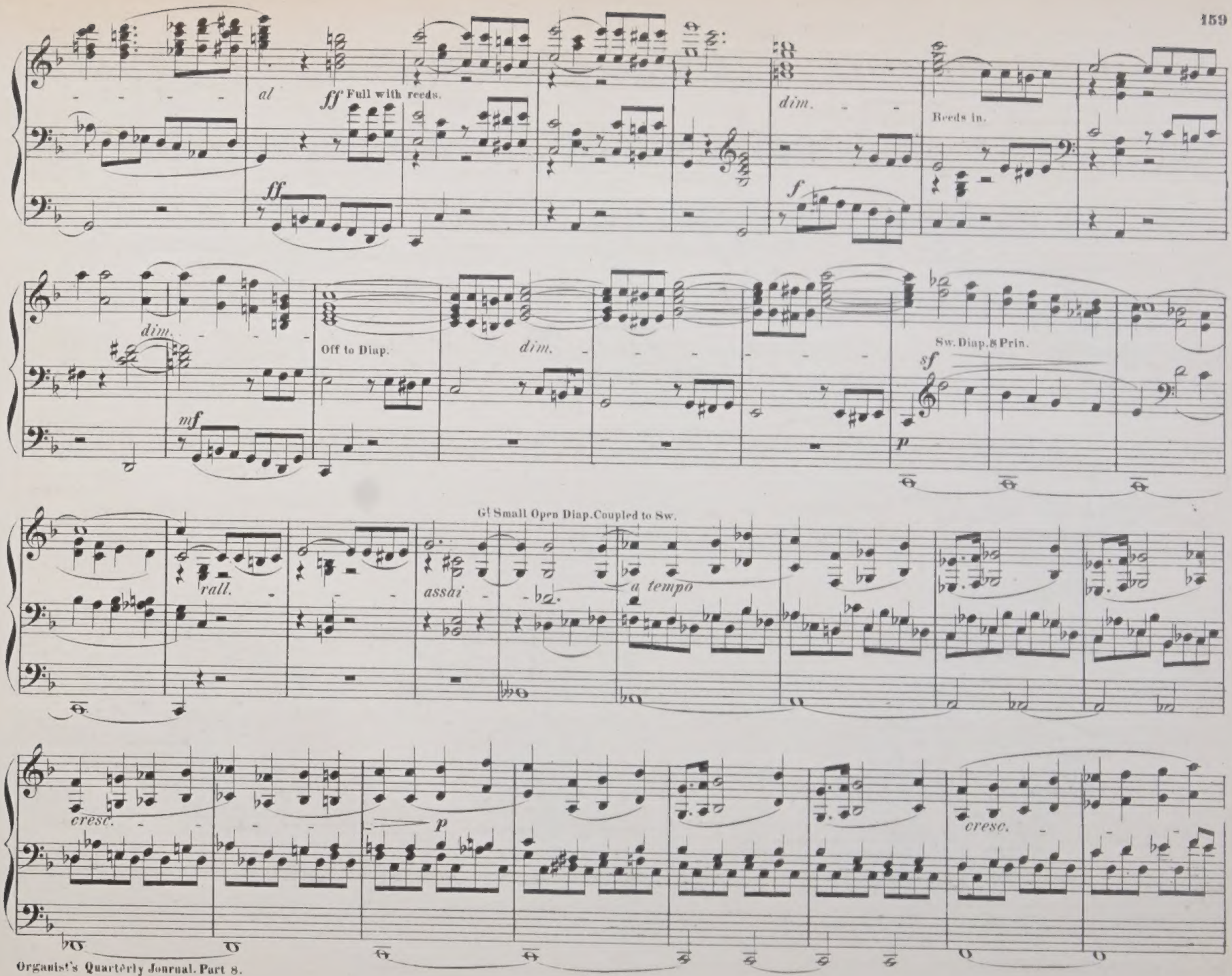
C.E. STEPHENS, OP. 16.

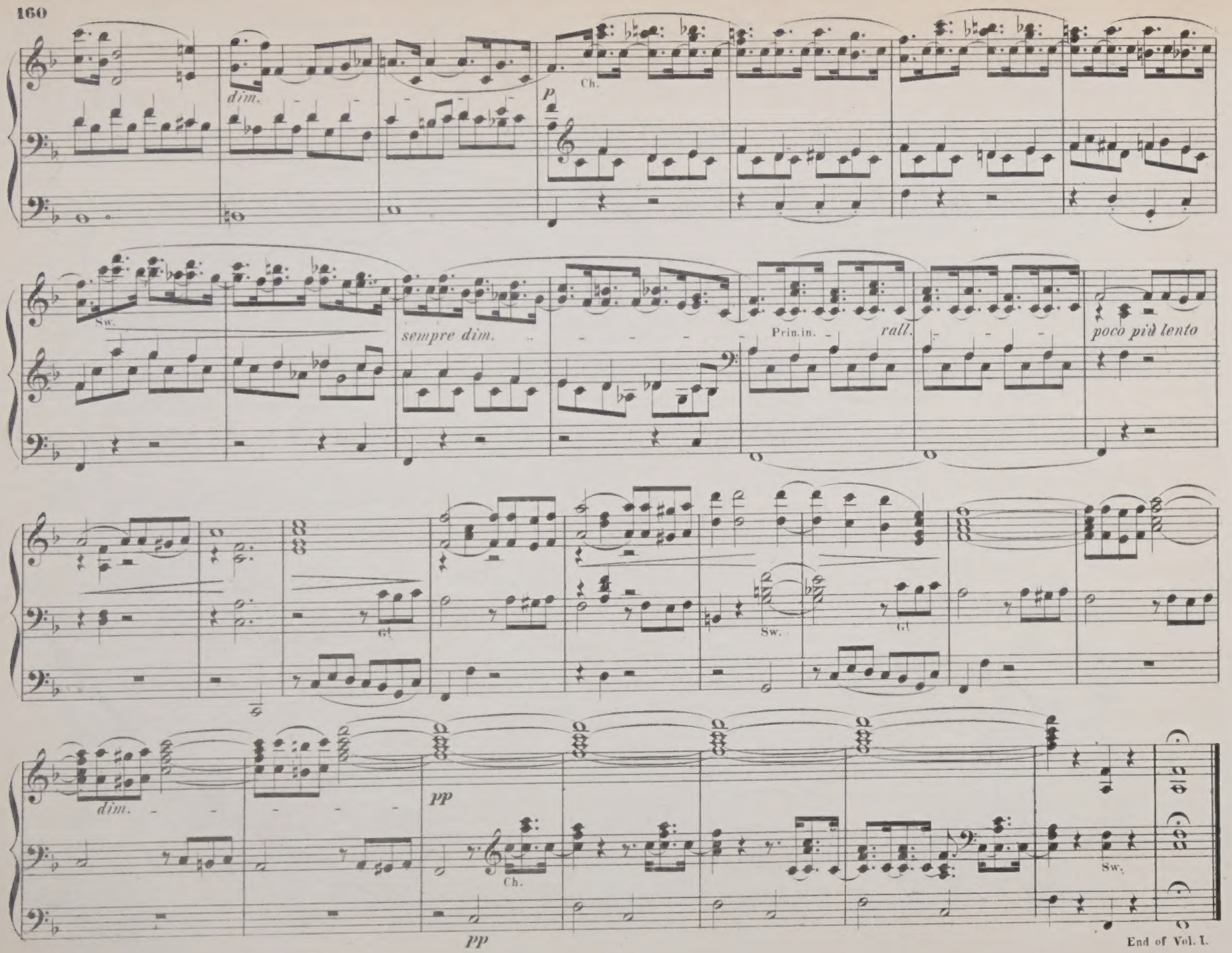



a tempo
cresc.
dim.
p
Ch.
Sw.
sempre dim.
Prin.in.
rall.
pp
Più mosso.
f
f G Full, without reeds.


riten.
a tempo
riten.
Sw.
add Oboe.
rall. assai
mp
p
Gt Open Diap.
p
a tempo, ma più lento che il tempo I mo
molto tranquillo
Sw.
Tempo I mo
Gt.
cresc.
Add stops, one by one.


al
f
Full without reeds.
f
dim.
Off to Diap.
R. H.
crêsc.
Add stops, one by one.


al
ff Full with reeds.
ff
dim.
Reeds in.
f
dim.
mf
Off to Diap.
dim.
Sw. Diap. 8 Prin.
sf
p
G! Small Open Diap. Coupled to Sw.
rall.
assai
a tempo
cresc.
p
cresc.



End of Vol. I.

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